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THE MUSICIAN

:-: for January 1921 :-:

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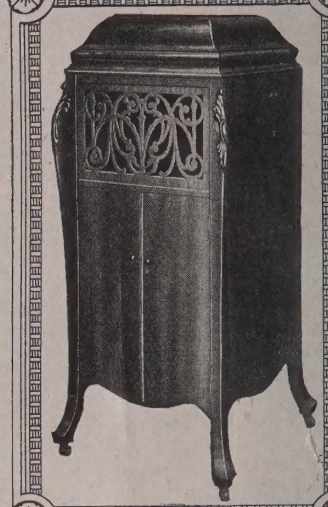

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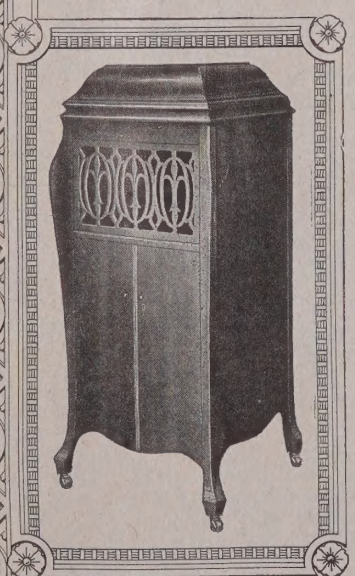

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"Hard Times" and the Music Teacher

Confidence in the Value of Music in the Home and in Your Ability as a Teacher is Your Best Asset in Meeting a "Depression in Business"

"READJUSTMENT" is the word most used in business circles today. That is a polite—and non-frightening—way of saying that "business" is not so good as it was. Without going into the many causes for it, or speculating whether it is "good" for us or not, we might as well squarely face the fact and proceed at once to decide what we shall do about it.

First let us consider a bit the present elements of the situation. The most optimistic element of all is the lack of any feeling that we are in for a "panic." For this hopeful factor we are largely indebted to our Federal Reserve Bank system, which will probably always be able to serve as a "cushion" on any readjustment and banish the financial and speculative hysteria which used to make our periodic credit and monetary crisis. A second hopeful factor is that the present situation was expected—even hoped for—and in some degree prepared for. Item number three on the good side is that the situation is recognized as only temporary and likely to clear up in a few months, when wages and material prices have lowered, the final phalanxes of profiteers have been conquered and the country decides that it is time to call off its buyers' strike and get the new clothes, houses, etc., which it has been unwilling to pay exorbitant prices for.

It is customary to consider music as a luxury—though the recent world war did something to educate governments and people out of this shallow conception. However, many people will think first of eliminating music when they begin a policy of retrenchment in family expenditure, and here is where "business depression" naturally gets in its work on the music teacher.

Undoubtedly music lessons are not so important as paying the butcher's bill—but music in the home is much more important than most things that families think they cannot do without. Teachers are themselves somewhat responsible for the existing lack of proper feeling about music. It is quite fair—and in line with the beliefs of all the philosophers from Plato down to our time—to claim that after food, shelter and clothing in essential quantities then comes music. How many teachers can feel that they have brought the families with which they are in contact to this idea. In proportion as they have failed, so will they lose pupils when there is any suggestion of "hard times" in the air. A teacher's confidence in the real value of music to the home, and in his ability to teach it interestingly and efficiently is his main defense in a period like the present, when many people feel that they must "contract their operations" and want to begin by lopping off "Mary's music lessons" and the expenses that go with them.

It is quite fair—and in line with the beliefs of all the philosophers from Plato down to our time—to claim that after food, shelter and clothing in essential quantities, then comes music. How many teachers can feel that they have brought the families with which they are in contact to this idea. In proportion as they have failed, so will they lose pupils when there is any suggestion of "hard times" in the air.

Let us make a concrete suggestion for a method of operation when you get the hint that withdrawing Mary from your class is being considered. Take the matter up frankly and promptly with the parents. Emphasize in your talk first the fact that the study of music is not a frill, but an essential part of any one's education; that it is a variety of mental, emotional, education, developing the sense of beauty, and opening channels of appreciation and happiness that are not taken care of in regular school work. Without such instruction any person must be classed among the uncultured, a group that will be pitiably small in the next generation, perhaps smaller than those who are classed as illiterate today. Put it up to the parents if they are willing, in order to save a little money, or spare themselves a little sacrifice, to risk putting their child into that class. Point out to them that having once obtained the interest of the child in the work, *continuity* is almost essential, and that to interrupt even for a few months the study in which the child has been interested is to give him a sense of the study itself being unimportant.

There will possibly come a suggestion that "if the lessons were not so expensive——" they might be continued, for unfortunately a music teacher's scale of rates does not "receive much honor" among parents. It will be bad policy to accept this suggestion. Many teachers had planned to increase rates this year, and a good reply from you would be that you would be willing to forego your contemplated increase in rates, and would not raise your scale, if at all, until March or April when you expect business conditions will be good again. Ask the parents frankly if they cannot give up a few trips to the movies, or the theater, or take the car once in a while in place of a taxicab in order to let their youngster keep up his study.

Studio *and* Car

Efficiency Requires that the Teacher Maintain a Studio Where the Maximum Lessons Can be Given Properly in the Minimum Time

By Leo M. Coombs

"STUDIO or Car" the article published some time ago in THE MUSICIAN was entitled. I read it and wondered whether there are those among us who *need* such an article as a car to "help build up business" during business hours! If it is *"business"* that is poor, why not *"get after"* business and then *attend* to business one at a time and not make measurable failure of both?

A car is a good thing; the teacher should have one and enjoy the fresh air and call on friends and prospective pupils—meet all the people possible in a friendly and social way, but don't cut your studio into bits and distribute it all over the city and think it will bring more prosperity for you.

Studio *and* Car should be your point. Car for pleasure, diversion, calling to see that the pupil has the right kind of piano for practice, that it is in tune, the arrangement for proper light, books, pictures, etc., etc., in the home, where pupil practices; visiting the mothers and offering suggestions and comments *ad libitum;* selecting gramophone records if you wish; carrying all the atmosphere you possess; and numerous other things for which you may have use for a car. *The Studio is your place of business and cannot be successfully run if* cut into portions and *distributed around the city in the homes of your pupils.* The large successful store that *attracts* the more desirable trade or the gypsy peddler—which?

You are starting and want business—a stranger in town—perhaps just graduated from some musical institution. Rent a studio and have cards printed and circulars if you wish, your address on them—not your car license number—let people know where they can find you. Invite them to call and hear you play or sing—give a recital—meet the members of the church choirs and all musical people; they generally know where to send you to talk business. You soon gather around you ten pupils—perhaps six or eight weeks' work. "Now, pupils," the teacher says, "we are getting along splendidly; could you have some of your friends come with you to your next lesson who might like to learn to play or sing?" *If you are making good they will bring you ten more in less than that number of days.* You now have twenty pupils working for you besides your own continued effort, and at the end of the first year a nice little start is made.

Summer vacation! Buy a car and go to work for your next season's enrollment. Take down the names and addresses of all the prospects you meet—follow them up, send them announcements of your Fall opening day. Attending carefully to all details means unlimited success. With an average of fifteen lessons per day, excepting Saturday, when twenty or twenty-five may be, and often are, given in my own studio, it is impossible to get the work done except in a studio where pupils come on scheduled time. To go from house to house entails an expenditure of perfectly good teaching time which the teacher cannot consistently charge for. If the teacher has not the pupils to occupy full time he may "fill in" by traveling, but to no good purpose in building a class. Far better give the five or six lessons in the studio and then go out with the one concentrated effort to "get business." I ask you to answer frankly, you who are planning to give lessons in pupils' homes, if it is not because you feel yourself slipping—the business does not seem good?

So much do I appreciate the fact that co-operation with the parents is an indispensable factor in success for pupil and teacher that long since I adopted the "lesson-book" plan. Each pupil has a small note-book; I outline the lesson as it should be studied and practised, and rule up a practice record form with each lesson, and require that the number of minutes practised each day shall be recorded. On the lesson day the parent signs the practice record. A report goes back to the parent in red pencil stating whether the lesson was "good" or not. In the studio is a chart where totals are kept—prizes given at the end of the year for most practice and correspondingly good work. This serves to sustain the interest and enthusiasm in the class. For over four years this has been wonderfully successful in my studios.

If the music teachers of the future are going to be really conscientious and give the *best* to the pupil and have a sufficient number of pupils to fill an honest day's work, charging only for actual lesson time occupied in giving the lesson, they will maintain a fully equipped modern studio where all pupils will receive instruction on scheduled time, and all other things correspondingly orderly. The teacher also has every healthful advantage that comes through owning a car.

"The demand for the moment is certainly for teachers who will *go to the pupils' homes." To enroll the pupil,* but positively *not* to give the lesson.

1921 Slogans

By Abbie Llewellyn Snoddy

A good slogan or a clever catchword phrase is a valuable asset in the business world to-day, and sometimes one serves to hold the attention of a thoughtless pupil and fasten his interest upon some particular deficiency long enough for him to overcome it.

Recently a music teacher prepared for her pupils such a set of slogans for New Year resolutions. Each was typewritten in red capital letters on a slip of paper which was then fastened to the pupil's lesson book with a paper clip, so that it could easily be moved to the next lesson page, and thus serve as a constant reminder of the weak joints in his armor.

Here are a few of them:

For the pupil with long, slim, weak fingers which will flatten themselves out on the keys:

"A curve for every joint in 1921."

For the careless, thoughtless one:

"A thought for every note."

For the lazy one:

"Count on, count ever."

For the hasty pupil:

"Independent thinking makes independent fingers."

For the tense, nervous girl:

"You stiffen your fingers; now trouble's begun.
Relax, and you'll find that your work is half done."

Teach Singers English

Singing Teachers Have a Big Responsibility in Helping Preserve the Purity of the English Language

By David Bispham

THE other day there came to my studio a well dressed woman to consult me about her daughter's vocal education. In the brief conversation I used only such language as was fitting to express myself upon an artistic subject while inquiring about the young lady's age, education, musical training and so forth. But as I spoke, the mother's look betokened bewilderment, her jaw fell and, shaking her head hopelessly, she sighed—"Aingitcha." Puzzled by the remark of the dark, handsome person before me, I politely queried—"I beg your pardon?" wondering the while if my visitor were perhaps from some aboriginal American Indian tribe. She repeated the foreign sounding word, however, adding another "Eingitcha Eiainton." I remained silent and after a second or so she proceeded, "Wassat? Saitagin." Suddenly it flashed upon my bewildered brain that here was before me a typical new "American" and talking the new "American," too. No American Indian this! Anyone of them is nowadays better educated than was this specimen of the new race that is so rapidly coming to the fore in this land of the free. This paradise of self-expression, this heaven of those determined upon self-determination though it ruin them.

"Eingitcha!" exclaimed the mother of the future prima-donna-to-be, which, being interpreted, signifies—"I do not understand you." *She didn't know what I meant.* "Eianton"—that is, "I do not follow you." "Saitagin"—"Please repeat what you have said."

If brevity be the soul of wit, say on, and we shall presently be a very amusing people, for the language commonly called English will soon become indeed a laughing stock to the cultivated few of the educated world. *Teach singers English?* The mothers of the rising generation need it even more. A British man of letters, commenting sympathetically to Mark Twain upon the already noticeable differences in what then was our common tongue so apparent in his use of the vernacular and its virility as used in America, remarked to the humorist, "I hope you will not think I am flattering you, Mr. Clemens, if I say that I can hardly understand you even now." *Teach singers English?* Why, most of them hardly know what is meant by those words. A woman of great wealth and of a family widely known in the financial world brought her daughter to me in the hope of correcting her manner of speaking by passing with me the classics of our literature and of song. The young Juno spoke as most of her fashionable set do, with an affected accent, a combination of the London cockney and the New York East Side tough. Two lessons sufficed to make us part company—each probably bent upon the extermination of the *ideas* of the other. *Teach singers English?* I have for years in my lecture recitals inveighed against the system of education that so flagrantly neglects to instill into the rising generation any real knowledge of the noble language in which we should live and move and have our being. I am, of course, aware that languages must change as all things do. The tongue of Shakespeare was no more like that of Chaucer than ours is like the Immortal Bard's, but these changes came about during centuries, while the Century Dictionary of 1900 is almost a stranger to the man of today in New York, and any previous edition of Funk and Wagnall's is merely a "back number" to its own edition of this year of grace, so numerous are the new words and phrases of this new country and so insistent are the cries that arise from its Babel of Tongues.

One cannot but wonder what may have been the original legendary tongue of all mankind and what was the real cause of the fabled sudden confusion of speech. The men of that older time were building faster and higher than nature could endure, "or I am much mistook," and that primal Ancient Dame was shocked into the administration of a stern rebuke to her children.

When after centuries of effort the Barbarians of the North, excited by cupidity, at last laid waste the eternal city of Rome, its noble language was broken into almost indistinguishable fragments, but what has survived after one thousand five hundred years and more—Italian, Spanish, English, German, and French, all bear traces of their great parent tongue; and, strange to say, French, the most exquisite of them all, is the product of the worst commingling of the varied elements that caused the dissolution of the Roman Empire. These historic and quasi modern linguistic changes are, however, nothing in comparison to what is today going on before our eyes in America. The state of affairs was bad enough before the world war, but now our mother's tongue, which from the 1860's was obviously becoming Teutonized through its slang, and being allowed to deteriorate from lack of proper teaching, is undergoing a change unprecedented in the history of language; for into our midst the modern Barbarians of Europe are pressing, excited as of old by cupidity, not, I fear, by any inherent love of our free institutions. They come as a wolf pack, ravening and snarling, indifferent to all but the immediate advantage. Regardless of the obvious result, the Wilsonian Administration, headed by an educator, let down the bars still further to the uneducated riff-raff of the world, and refused to raise them again for the protection of our own people in their struggle for homogeneity. Is it to be the lot of singers to teach English to the land? Then let them learn it first. But stay—am I getting beyond the comprehension of the average musical reader? Lest anyone should exclaim with the woman quoted above, "Aingit-cha"—let me say in simple words to all who care about the purity of the English language, that it must be preserved, it must be learned in order to be preserved; it cannot be merely "picked up," it must be studied, and read, spoken, and written, and for singers it must be properly pronounced in order to be understood. The old-fashioned "singin' school" was a good thing—a mighty good thing. The present-day choral societies present wonderful opportunities to those who enjoy more artistic vocal music; and the latest modern idea of the community chorus opens a wide vista of beauty to the vocally inclined among the masses of our people. But we must teach the singers English. Nearly everyone can sing a little; many can sing a good deal better; out of these some can sing very nicely indeed, and from their number a few can sing really well, and then "once in a blue moon" comes a heaven-born song-bird. But this potential Heavenly Choir—or that branch of it that lives in these United States of America—*must sing*

(*Continued on page* 30)

The Primary Teacher's Guide

A Department of Suggestion on Teaching, Specializing on Programs and Material

By Olive Beatrice Lennox

WE are all interested in people who are doing things—for theories have not the force of demonstrations—and Melzar Chaffee, director of the Music School Settlement, is pre-eminently a doer. For ten years he has been connected with the school and for the last two years has been its director.

When you meet Mr. Chaffee it is not hard to see why such gratifying results are obtained in the school. He is a man of gracious personality, not hurried—though his days are overcrowded—nor given to talking in high-sounding phrases. Thoroughly equipped as a musician, he is a real teacher, unselfishly devoted to the highest ideals, and is interested in each and every pupil in the school. By believing in their best he brings out the best in others.

The Music School is situated near the Bowery on the east side of New York in a foreign section, and is primarily a music school, not a charity, bringing the best teaching within the pocketbook of the workingmen. It is 50 per cent self-supporting.

Monthly Programs.—To know how the school has found its way into the lives of the people of the locality you have but to attend a monthly concert given by pupils of the school the first Sunday afternoon of each month at four o'clock. December 5 the first program of the year was given, as is shown below. All departments contribute to this program and it is due to fine teaching that the pupils play and sing with such ease and evident pleasure.

Worthy of especial mention on the program was the playing of the Eroica Sonata of McDowell by Raymond Bauman and of the E Major Concerto, first movement, by Miriam Halbfinger. The orchestra accompaniments added greatly to the beauty of this number. The orchestra was conducted by Mr. Chaffee.

In the school there are three orchestras—the senior having a membership of 60 and directed by Mr. Chaffee, the junior with 30, and the elementary with 75. When the orchestras were first started, in order to get dependable members, it was necessary to pay each person something, but now the interest has grown so that children are only too eager to be asked to join and gladly practice at any time.

From his large juvenile orchestra repertoire Mr. Chaffee gladly gave the names of some of the music that his orchestras have particularly enjoyed playing and found of value.

The senior orchestra is practicing now *Serenade* by Mozart and *Concertina* by Pergolesi. The junior, *Andante* from *Surprise Symphony* by Hadyn. The elementary orchestra is working on *Folk Songs* and *Bourré* in E minor by Händel. Other favorites are: *Serenade,* Elgar; *Overture Suite,* Bach; *Original Indian Melodies* harmonized by Carl Busch.

A set of six books progressively arranged for juvenile orchestras called *"The Schmitt Classic Collection,"* published by Breitkoff & Haërtel, has been found very fine.—*Concerto for String Orchestra,* by Vivaldi; *Serenade, Andante Cantabile,* by Tschaikowsky; *Legende,* by Fairchild; *Heart's Wound* and *Spring,* from Elegiac Pieces by Grieg; *Song of the Volga Boatmen,* arranged by Otto Lang from Schirmer's Galaxy of Orchestra Music are very simple and good.

Principles of Beginning Teaching.—Having seen the results of the fundamental training as shown in the interest and artistry of the pupils, we now want to go to the root of it all and examine the fundamental principles and their development at the very first of a pupil's training.

We find that at first a child is taught to inwardly hear tones and melodies and to reproduce them and to write them and harmonize them—in brief, to think music. Of this, more next month. Rhythm is taught through physical exercises, for rhythm is not mental but physical, and to be understood must be felt. In fact, the principle of early training is to awaken the musical sense and to quicken the imagination. For this school, with other progressive schools and teachers, believes that you cannot make an artist by applying facts, but must stir the musical sense within.

How nearly lost to the musical world Liza Lehmann was, through teaching that did not appeal to her imagination, she tells in her biography. She says:

"I was given up by one of my first teachers as a hopeless case. For piano technic did not interest me until my imagination was appealed to.

"As it happened, the day I was pronounced 'hopeless' my parents were dining out, and my father happened to sit next to the well-known teacher and pianist, Madame Alma Haas. To her he unburdened his parent's chagrin and she sympathetically offered to hear me. A last chance! My mother cast aside the careworn copies of Clementi and the like and instead taught me a romantic little piece by Schumann.

"On the appointed day we presented ourselves for the ordeal. Madame Haas made me play the Schumann piece twice, and then I heard her slow dictum, and the Delphic Oracle was never listened to with keener anxiety: 'No, I should not call her unmusical.'

"Madame Haas agreed thereupon to try me as a pupil and this was the turning point in my career. Thenceforward every Saturday morning I flew to my lesson, borne on the wings of enthusiasm. All the rest of the week I slaved

---

Program of New York Settlement Concert, Sunday, December 5, 1920

1. Jupiter Symphony (1st Movement) ..... Mozart
   Senior Orchestra
2. Introduction and Gigue....Corelli
   Isidore Madoff
3. Suite for Two 'Cellos.....Popper
   Julian Kahn and Milton Prinz
4. Songs—
   Si j'étais Dieu.....Fontenaille
   Do not go, my love....Hageman
   Miss Lambert
5. Trio for Women's Voices..Brahms
   Viola obligato, Mr. Jones
6. Fantasie Appassionata.Vieuxtemps
   Leo Meisel
7. Chorus from "Alceste".....Gluck
   Vocal Ensemble
8. Eroica Sonata (1st Movement) ..... McDowell
   Raymond Bauman
9. Concerto, E Major (1st Movement) ..... Bach
   Miriam Halbfinger and Senior Orchestra
10. Elegie ..... Tschaikowsky
    Senior Orchestra

for it. I even revelled in the intricacies of Bach!

"But she taught me something that I have never forgotten; she taught me to think poems and pictures into the music and I can never be sufficiently grateful to her."

And as was Liza Lehmann grateful so are all children who are taught to think pictures into their music—grateful to their early training.

Violin Gymnastics.—The violin pupils in the school are not allowed to have their instruments until they master a set of physical exercises which Mr. Chaffee calls "violin gymnastics." These are physical exercises which develop relaxed position and free arm movements so that when a child takes a violin he knows how to hold it and how to bow easily.

Program of Mary F. Bradshaw of Orange, New Jersey

Miss Bradshaw is a well-equipped musician who studied in New York with Mr. Mason and Mr. Sherwood and for three years in Stuttgart, Germany, and she has belonged to the Teachers' Class in the Granberry School for some time.

She finds that one class lesson and one private lesson give the best results for a pupil. She uses for beginners Mr. Granberry's Light, Touch and Hearing and finds it direct and most helpful.

PROGRAM

Given Saturday, November 20, 1920

Quartette for 2 pianos—
O What Joy—G major.....Wohlfahrt
Summer Birds—C major.....Philipp

Evelyn Crozier

Mocking Echo—E flat major.....Schmoll
Mountain Sprites—A major.....Hatch

Mary Loughlin

Duo for 2 pianos—
Waltz in F major.....Gurlitt
Romance—A minor.....Schumann
Toccatina—F major.....Arthur Foote

Vera Shutz

Duos for 2 pianos—
Allegro from Sonata—D major..Beethoven
Gipsy Dance—G major.....Bohm

Duets with Miss Bradshaw—
Jolly Student and Little Waltz, from Granberry book, *Light, Touch and Hearing*
Arpeggio Waltz.....Merz
Mistress Mary.....Newton Smith

Marjorie Goldvogel

Allegro from Sonata—F major.....Mozart
Water Lily—F sharp major....MacDowell

Mary Smith

Melody in F.....Rubenstein
Song Without Words.....Hoezel

Pauline Wallace

Asa's Death—B minor.....Grieg
Marche Celebre—B flat major.....Tachner

Elsie Godwin

Duo for 2 pianos—
Allegro Op. 105.....Burgmuller
Prelude for Left Hand.....Scriabine
Etude for Left Hand.....Prikhert

Game to Teach Tone Hearing.—Miss Mildred Rider, head of the normal work, says that in training children to think tones she uses a great many games. For instance, one game she calls "store" is played like this: One child is the storekeeper with a stock of ribbons (tones) from middle C on the piano to the C above. Some child in the class comes to the store with a ribbon (tone) to be matched. So the storekeeper looks over her stock, playing and singing all the tones from middle C up to the next C to see if any are just like the tone her customer sings. If she finds the tone, then the customer becomes storekeeper, and so on and on. So the class by playing learns to listen intently.

Children's Chorus.—And here, too, we find a children's chorus just being started. Miss Jeania Rosanoff is the director, and I want to tell you how she directed one of her chorus practices. By the way, Miss Rosanoff tells me she has never studied children's choral directing with anyone, though she understands directing and is a vocal pupil of Wahrlich, but in her choruses she works out her own ideas.

The group of children were working on the song, "Simple Simon met a pieman" from a book called *Nursery Rhymes,* set to music by J. W. Elliot, published by MacLoughlin Bros., New York.

The song was being sung and acted in this way: One child was the pieman and one Simple Simon and the others the chorus at one side. The pieman stood at one side of the stage and Simple Simon the other.

Then they all sang except the parts where the characters are supposed to speak alone. So:

Chorus and all together—
Simple Simon met a pieman
Going to the fair.
(*Simple Simon, acting like a foolish boy, walks toward the pieman.*)
Said Simple Simon to the pieman,
Simple Simon alone—
May I taste your ware?
Chorus—
Said the pieman to Simple Simon,
Pieman alone—
Of course, you intend to pay.
All—
Said Simple Simon to the pieman,
Simple Simon—
Yes, indeed—
(*Simon grabs a pie and runs away.*)
All—
Then he ran away.

How they entered into the fun of the song! Different children were chosen for Simon and the pieman.

Then they sang "Pussy Cat, Pussy Cat, where have you been?" and a tiny miss entered so into the part of the pussy that I expected her to purr.

Other songs that were sung and acted were *"A carriage to ride in"* by Reinecke and *Village Bells* by Bortinansky and some French and Jewish folk songs in the original languages.

Miss Rosanoff uses songs from the *Garland of Verses* by Kitty Cheatham and Nevin's music to the Stevenson's Child's Garden of Verses.

Later, they expect to give some choruses with orchestral accompaniment.

The outlook is that the school will do better work than ever this winter. Among the new plans, a band is being organized to be directed by Mr. Liberati. This school is a great educational force, standing for progress and high ideals. May it have every success, and grow with every coming year.

Books for Teachers Recommended by Miss Mildred Rider

Music Education, by Calvin Cady.

Musical Education, by Macpherson.

Beginner's Book—*Melody Pictures,* by Dorothy Gaynor Blake (Church Co.), has rhymes and uses both clefs from the beginning.

New Material

Student's Classics for the First and Second Year, graded and edited by Blanche Dingley Mathews (Church Co.). Two volumes of splendid teaching material. Every teacher will want to use these books when he sees them.

Opera Gems. Easy melodies from the operas. Very good. (Wood Pub. Co.)

What Some of Our Supporting Contributors Think of This Department

Teachers from all over the country will be greatly benefited by this department. It would be hard to estimate its importance.—*Mrs. Stephen Rose, Coldwater, Mich.*

I think this department splendid and I shall be very glad to join the contributors' club. Wishing you every success.—*H. Cecil Houghton, Allston, Mass.*

I think everyone should be interested in your department and wish it every success. —*Mrs. F. E. Martin, Blackwell, Okla.*

I know of no department anywhere like this department. Teachers are always looking for fine material and want to know what other teachers are using. It will be of the greatest value.—*Mr. Chaffee, New York City.*

I am always interested in anything that will aid me in my work and especially with the little ones—for good material for them seems so limited in amount.—*Ethel B. Graham, Woodward, Okla.*

Your department interests me and I'll be glad to joint the contributors' club.—*Daisy Sherman, Institute of Musical Art, New York City.*

I am truly interested in this department in THE MUSICIAN and wish it every success.—*Edith Jackson, Ann Arbor, Mich.*

Monthly Teaching Analysis of a Composition

A Country Dance

Herbert E. Hyde*

By Mortimer Wilson

IN times past the title "Country Dance" would have called up visions of boisterous swains shuffling on the barn floor in heavy boots while the coy country maidens in neat gingham frocks "balanced" on the corners of the *quadrille* or *Virginia reel*. We know now, however, that all this has gone and remains only a memory of early agricultural days. In its place there is a new day, and we find that there is little difference between the country and the city folk—unless, indeed, the country people have the better of it in matters pertaining to vital necessities of life and the natural joys of comfort and peace.

This *Country Dance* is a reflection of the modern agriculturist in his pursuit of terpsichorean pleasure. In style there is a notable delicacy not unlike the grace of the *minuet form* of Mozart's time, although the rhythm is not so divided nor is the *tempo* the same as that of any of the older classic dances, such as the *minuet, gavotte, mazurka, polonaise, march,* etc., all of which are always characterized by two-measure *phrase-divisions*. Since the *waltz* requires four-measure *phrases,* this piece will be found more nearly to comply with the rhythmic requirements of this later semi-classic form which was popularized for the piano by Chopin in some of his smaller works. It will be remembered that nearly all of the older *waltzes* employed a simple broken-chord accompaniment. We are glad to note that Mr. Hyde has eschewed this antiquated form of accompanying, and has substituted a well-fitting modern contrapuntal harmonization which places the composition at once in a class with the more serious works. Its value as a teaching piece is apparent to the teacher who, while developing the technical proficiency of the student, is still careful not to lose sight of the really musical elements of progress. Similarly, as a recital piece it will be found most effective, and will materially assist in turning the attention of the listener from the more commonplace and older "war horses" which are yet too often heard to the detriment of both student and layman.

A *motive* of one measure (1) is announced as the sole rhythmic and melodic subject. First laid in the *tonic* of *D major,* a *sequence* in the *subdominant* (2) follows. An inversion of the *motive* (3) is then superseded by a rhythmic cessation to close the first *phrase* (5), and an effective imitation (4) of the first *motive-model* serves to continue the undercurrent of motion without interfering with the natural *cadence* of the rhythm in the melodic voice. Beginning the second *phrase* (8) with the main germanic unit (1), the composer adds to the harmonic interest by changing (6) the *tonality* to *A major* (the *dominant* of the prevailing *key*) and supplying a slightly more-motioned *figure* to enhance the melodic interest. At the close of the second *phrase* the imitation of the *principal motive* again occurs (7) in an inner voice. The *tonic* and *dominant* being thus so far exploited, there now follows a harmonic excursion (9) into the *mediant, F sharp minor,* which returns (10) to the *dominant* with its *fifth* chromatically elevated (the *mediant* of *F sharp minor* used as *dominant* of *D major*) leading into the *tonic* represented by a reversion to the original *motive* with which to begin the last *phrase* (12) of the *period*. Some may, at first, consider the material of this *period* to divide more readily into two-measure *phrases*. However, in the end, the four-measure divisions will finally be chosen as best befitting the rhythmic interpretation. This due to the fact that the harmonic *cadences* employed in the fourth, eighth and twelfth measures form the outstanding pivotal units of the structure. And although the performer may care to make many *rubati,* or otherwise lay stress upon detached *motive* subdivisions, nevertheless the effect to the listener must always be as of a four-measure *phrase*.

It is highly important that the player set out the *two-note sub-motive* (1) which appears consistently as the chief characteristic of the rhythm. And also the *staccato eighth-note* which follows in the same measure must, in the first and third *periods,* be grouped within the *three-note motive* of the measure. The dynamic markings, as inserted by the composer, make plain his intentions. We may observe that there is an old custom of players always to cut short the last tone of a *slurred* group. While in some cases this system will be applicable, by no means will it suit all conditions. Unless the *staccato* marking appear with the last note of the *slur,* as is the case here, the player must be governed by the character of the piece in order to know whether *staccato* or *legato* is desired for the last note of such *slurred* groups. An opposite degree of dynamic touch is indicated at the close of the first *phrase* (4) where the *tenuto-legato* appears, indicating a slightly longer holding of the *e* in the left hand part. Then in the same measure the last note of this *motive-group* is modified by both the *staccato* and the *tenuto-legato* sign. This is to indicate a separation of the tone from those on either side of it, and also a slightly longer holding of the tone than would be required if only the *staccato* dot were used. Modern *dynamic* and *touch* markings often seem contradictory, and many times they really are directly opposed—we were even about to say that there is a great probability that nowadays there are tendencies to use too many signs of interpretation. It might be considered that more than two of such signs applying to one note would be too many, although we have noticed occasionally a single tone accompanied by sign-directions amounting to several more, such as: *ff, forzando, staccato, tenuto-legato,* in addition to fingering! This is, of course, too much. It were better to leave something to the intelligence of the performer, who could possibly determine the necessary accentuation himself.

With the exception of two *suspensions* (3-12), the material of this first *period* consists entirely of chord-tones. There are those who would analyze the last chord in the third measure as a *"ninth-chord"* (3): — *E-G sharp*—B (omitted)—*D-F sharp*. Many modern theorists, however, do not countenance any chord-tones beyond the *seventh;* treating formerly so-called chords of the *ninth, eleventh* and *thirteenth* as *suspensions, retardations, anticipations, changing,* or *passing tones,* according to the manner in which they are specifically used. It is not strange that the discoveries of Pythagoras of the mathematical relationships between tonal vibrations should, in all their glory, appeal to those who deal theoretically rather than practically with musical material. The realization of the fact, however, that we do not make use of the *scale* which this learned man worked out for us—because of its many limitations—will serve to set out more forcibly the possibility of distinctions between fixed mathematics and plastic art.

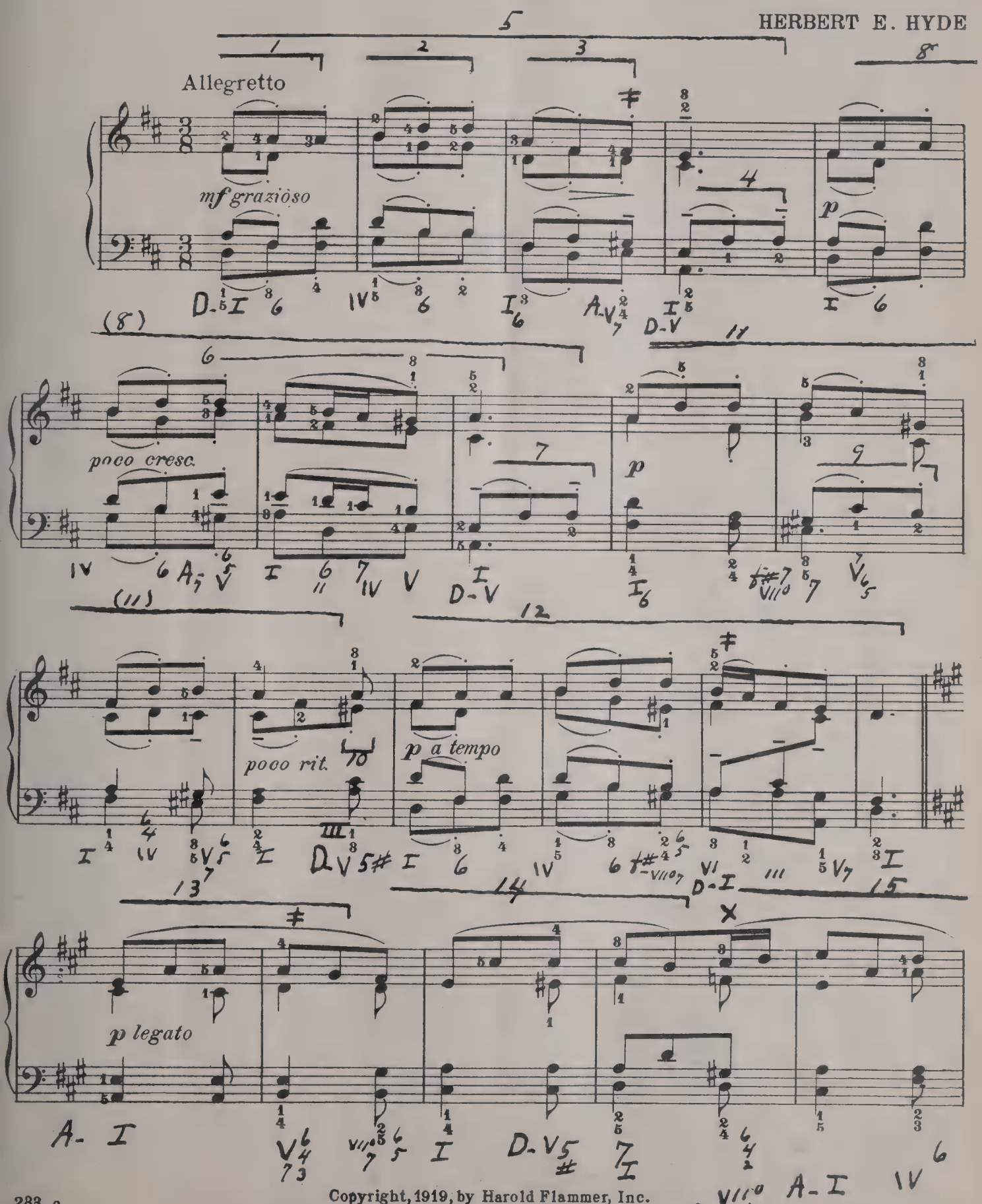
Throughout the second *period* (13-

* Harold Flammer, Inc.

2

A Country Dance

HERBERT E. HYDE



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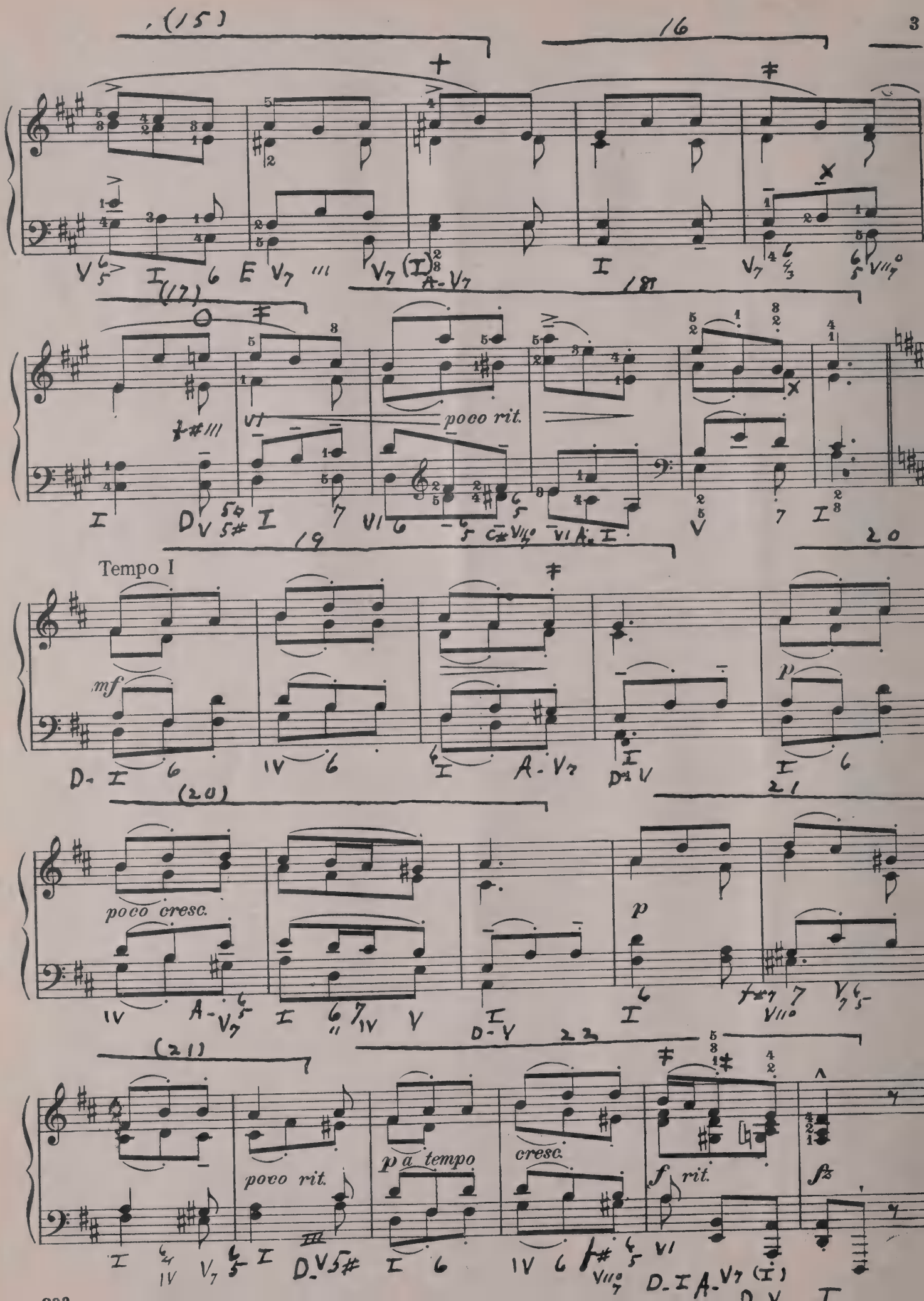
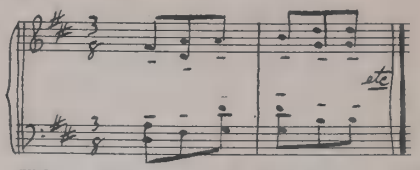
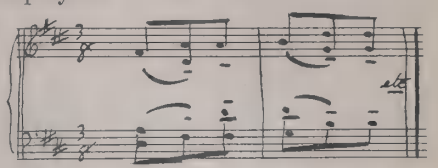

(15)
16
3
(17)
poco rit.
19
20
Tempo I
mf
p
(20)
21
poco cresc.
p
(21)
23
poco rit.
p a tempo
cresc.
f rit.
fz

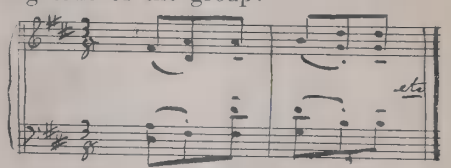
14-15-16-17-18) the *staccato motives* and four-measure *phrases* of the first *period* are relieved by *legato* groups of occasional two-measure subdivisions. Also the former *motive,* as confined to the bounds of *bar-lines,* now often begins with the last third of one measure and closes with the second third of a following measure. Here the rhythm more closely resembles that of the *minuet.* This will be seen plainly in the second complete *phrase* (15). Perhaps due to an engraver's error, the first *slur* (13) extends one note too far, and no doubt the second *slur* (14) should begin with the note just previous. One will naturally feel this in performance of the work. Thus the first *phrase* (13-14) is divided into two sub-groups. Then follows a second *phrase* (15) of undivided rhythmic continuance, contrasted by two short groupings (16-17) for the third *phrase,* and another *quasi* uninterrupted *phrase* (18) which closes the second *period.* During this time the *tonality* of *A major* (*dominant* of *D major*) has prevailed. Only a few *non-harmonic* tones have occurred: — a *suspension* (13), *passingtone* (15, first *motive*), *changingtone* (15, last *motive*), *passingtone* (16, last *motive,* left hand), suspension (17, last *motive*), and changingtone (18, last *motive*). Many temporary *modulations* occur, which are analyzed by the markings added under the score. Here, again, we must defend our madness as to *modulation.* There are many who hold that a *modulation* does not take place unless a new and different *tonality* is established and remained in for some time. Consequently these would analyze *"temporary modulations"* as *"altered chords."* These good folk, in their desire to save the student any mental effort, are satisfied to bask sweetly on a *D major triad* (*D-F sharp-A*) and call it the *"altered supertonic of the key of C major"* (!). Now it so happens that there are only certain *scale degrees* in either the *major* or the *minor mode* which produce chords admitting alteration of any of their tones without producing other chords to be found quite regularly in certain other *keys.* This, in all cases, would borrow that chord from another *key,* and, of course, would imply a temporary *modulation.* This *alteration of a chord* would be quite a different matter from producing a real *altered chord,* such as *G-B-D sharp-F* (*dominant seventh chord* of *C major*) which permits the *elevation* of its *fifth* (*D* to *D sharp*) without destroying its identity in *C major* and at the same time produces no chord to be found in any other *key.* For example, at the end of the third *phrase* of the first *period* of this piece there appears what would seem to be the *dominant* of *D major* with its *fifth* (*e*) elevated to *e* sharp (10). Since this chord is plainly the *mediant* of *f sharp minor* it must be so analyzed as continuing from the *key* then prevailing. The fact that it may be substituted for the *dominant* of *D major* is an interesting possibility, one of many of which separates art from science. Had this chord a *g* with it, as its *seventh,* it would then cease to have any relationship to the *key* of *f sharp minor* and would be traceable only to the *dominant* of *D major.* And now you are going to ask, "Then what is the *e natural* (17) against the *e sharp* near the close of the third *phrase* of the second *period?"* One might say that it is the *natural fifth* against the *elevated fifth,* another might call it a *suspension,* but it is neither of these. Not the former, because two chord-foundations (*A-C shrap-E* and *A-C sharp-E sharp*) are impossible when sounding simultaneously. Not the latter, because a *suspension* is possible to produce only upon an accent (preceding a weaker measure division). It must then be an *organpoint* since it is a tone foreign to the foundational chord (*A-C sharp-E sharp*), and is quite regularly *prepared* (sounded as consonant in preceding chord) and *resolved* (downward or become consonant), even though it act as a *preparation* to the *suspension* which follows it. All in all, it is a very modern contrivance very well employed. It should be mentioned that an *organpoint* need not be confined to the *bass* as some would insist. Beethoven has used an *organpoint* in three voices simultaneously on the *tonic triad,* and modern composers employ this device very freely in any voice or voices.

The third *period* (19-20-21-22) recapitulates the first *period* except for a slight augmentation (22) to the harmonization of the antepenult measure. In this next-to-the-last measure the *f sharp* is an *unresolved suspension* over the *root* (e) of the chord. This will be evident at once if the *f sharp* is allowed to move into the *e* during the sounding of the same chord. Also this *E major seventh-chord* is not the *"altered supertonic," "changing dominant,"* or other popular labor-saving metamorphosis of the *supertonic* of *D major,* but purely the *dominant seventh-chord* of *A major*—a temporary *modulation* to the *dominant key, A,* which latter, as it becomes *tonic* of its own *key,* does, by the addition of the *g natural* (*seventh*), also simultaneously become the *dominant* of the principal *key, D major.*

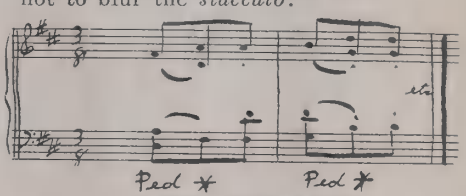
The chiefest technical difficulties for the young pianist will be the accurate *ensemble* of the chord-tones and the nicer separation of the material into its proper *phrase-divisions.* For the necessary preparation of the chords the introductory material may, until smooth and exact, be practiced as follows:



When the tones of the chords fall evenly and smoothly, then the *slur* should be added to the first two tones of each *motive-group; legato* still being employed:

This done, the student should preserve the former character of the *slur,* but add the *staccato* touch to the closing tone of the group:



Finally, the finished product is reached and the given notation should be practised. At this point the *damper pedal* may be employed slightly to enrich the tone-quality during the *slurred* tones. Care must be taken, of course, quickly to release the *pedal* in order not to blur the *staccato:*



Analytical Markings Used

Roman Numerals signify Harmonic Foundations, thus: *I, V,* analyze chords upon the first and fifth scale degrees, respectively.

Arabic Numerals below Bass Notes signify the position of the chord foundation: *3, 5, 8,* or *7,* in combination or alone, mark the root or fundamental tone in the bass; $\frac{6}{3}$ $\frac{6}{4}$ denote, respectively, that the *3, 4* third or fifth of the triad is in the base; $\frac{6}{5}$ shows that the third of a seventh-chord is in bass; $\frac{6}{4}$ that the fifth of a seventh-chord is the lowest voice, $\frac{6}{4}$ denotes the seventh of a seventh-chord in bass.

Arabic Numerals above Melody Tones denote the tone of the chord which serves as the melodic foundation, or as the basis for a rhythmic design.

+ signifies Changingtones: Non-chord tones neighboring upon one-chord tone.

× signifies Passingtones: Non-chord tones passing between two-chord tones.

♯ signifies Suspensions: Non-chord tones which delay resolution, downward, one degree into new chord tones.

† signifies Retardations: Non-chord tones which delay resolutions, upward, one degree into new chord tones.

○ signifies an Organpoint.

Capital Letters signify major tonalities, prevailing or transient.

Small Letters signify minor tonalities, prevailing or transient.

Two Letters marking one chord denote that the chord is common to two tonalities concerned in a modulation.

'THE STRINGS'

Amateur Orchestral Organizations

OME years ago it was considered a desirable form of recreation to be a member of a men's glee club. And it not infrequently happened that such organizations were formed among the employees of large industrial establishments or department stores. Another method is to get together men in a similar line of business, such as bank clerks or brokers. The present writer attended a delightful concert in London given by members of financial companies; the singers and most of the players in the supporting orchestra were employees of London banks and investment houses.

At the present time many companies having large numbers of employees have reached the conclusion that it is desirable to promote the cultivation of music among their people. The result has been the formation of choruses, bands and a few orchestras. Of course, a band can be organized out of "green" material more easily than an orchestra can be made. The backbone of the orchestra is the string section, and more time is required to make a competent first violin player than is necessary for a cornetist, and more time is also necessary for a second violin performer than for a player on the alto horn or a second and third cornet part. And then the music for a band is simpler in construction than that for the orchestra.

Yet the finer results in the way of culture and personal pleasure are derived from study in an orchestra than in a band, or even in a vocal club. It is a real delight to note a tendency among men's organizations to assemble such members as are qualified to play in an amateur orchestra and get them to arrange for regular rehearsals and systematic work. Large social clubs in the larger cities offer a sure field for such endeavor if only some one will take the initiative and get the men together.

For example, a club of upward of 1,000 men in commercial occupations in one of the great cities of the country felt the need of an orchestra for their very frequent club gatherings. A look around showed a small nucleus available and willing. A call for a meeting "to talk things over" brought out others, and rehearsals began. Men who had played as boys or young fellows began to feel that they might still be able to "scrape catgut" or blow a flute or a horn; and once the feeling is aroused it does not take long to get into action.

This is a suggestion for the future. A boy learns to play the violin, cornet, clarinet, 'cello, etc., and keeps up his practice as he grows older. But if he does not show special talent and inclination for a musical career and turns to business instead, the probabilities are that in a few years the music will be dropped and the one-time playing skill will be lost. If, however, the large department stores and mercantile establishments, if social organizations, made a point of sustaining orchestras made up of employees and members, these youngsters would hold on to their music, because they would have a place in which to use it.

The home is a good stimulus for music, but there is more force in the store or the club.

The practical suggestion is for the teacher of violin playing to put himself to the work of stimulating the formation of orchestras in his community so as to have at hand a field in which his pupils can use their skill as well as contribute to the social welfare. The result to him?

He will have more pupils and he will keep each one of them for a longer period of study.

Kreutzer Etudes

IN his *Violinist's Lexicon* George Lehmann gives interesting comment upon the Kreutzer *Etudes*, material for teachers and students which should be in the hands of every one who has studied these famous études or is beginning the work now. We shall refer only to four of these etudes and quote Mr. Lehmann, not directly in his words, but in his suggestions.

We begin with No. 2, for the reason that Mr. Lehmann considers No. 1 as negligible. He would not assign it to a pupil. In discussing No. 2 he says that wherever the violin is played "this study is utilized for the development of the right arm. Its material is splendidly adapted to almost any style of bowing." It does not go out of the first three positions.

For some reason the majority of violin players depend more upon the down-bow than the up-bow. The tone of the latter is usually weaker and less incisive than the other; the down-bow shows much the greater strength of wrist. If the student carefully follows the bowing of artist players in orchestra and especially in chamber music, he will observe that the up-bow is not discarded in favor of its opposite. Accented tones are given off by the up-bow; phrases are commenced with the up-bow, and, all in all, it has a place of its own. If the up-stroke has an individual character, as some claim, that is simply one more reason why the player should dev it. Etude No. 5 introduces a tri rhythm which has definite powe develop the player's strength in up-bow, and thus contributing "uniformity of tone and prec when attacking a tone in the bow."

Etude No. 28 is a test of a p er's musical and technical abil and gives him fine opportunit apply his knowledge of the hi art of violin playing. "The first note is of importance," Lehmann says. "The bow sh be placed (not dropped) upon string as close to the heel as sible, and the wrist, not the executes the up-stroke. This good for all similar up-st throughout this étude."

No. 29, we are told, was a f ite of Joachim, who was devot it because he found it so helpf the wrist and as offering ma for the development of the "a to play legato passages beautif It also has great value for training of the left hand becau the abundant opportunity, in a every measure, of "keeping o more fingers pressed upon strings." Of course this is a which should be learned at the beginning of instruction; none less, experienced players are ca in the matter.

A Community Musi Leader

IN a recent issue the Philade *Public Ledger* had an artic a musical career for young me matter of special interest to ers of THE MUSICIAN is a graph which states that the tion of school music supervis the larger cities and towns is tractive and a well paid one. this does not represent the activity of a qualified man, article recognizes. The foll quotation covers this point:

"There is an opportunity no for a good, substantial salary also the opportunity to be the in some of the most uplifting prises in the town's activities as leading the community si organizing and conducting m pal orchestras, establishing managing a course of concer great artists, giving talks on appreciation, and, in general, ing, directing, inspiring and su ing the musical expression community."

An account was given of th cess of a young man, a recent uate of a school of music, wh up the work of a school supervisor in a Pennsylvania adding to that certain activi band and orchestra leader earned close to $2,500 his firs

The special purpose of this is to urge young men who pl violin to consider the work of music supervision. Up to the ent most of the men and wom

OLIN CASES OF SUPERIOR QUALITY

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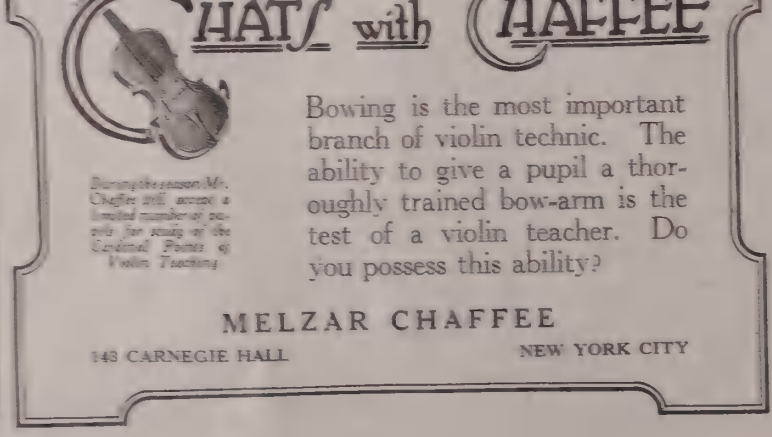
NEW YORK, U. S. A.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THE TEACHER OF SINGIN

An Analysis of the Teacher's Qualifications

By Cyril R. H. Horrocks

SOMEONE defined a musician as "one who cannot live without music." In the same vein we might describe a teacher of music as one who cannot live without seeking to impart musical skill and knowledge to others. All successful teachers are filled with enthusiasm for their work and find delight only in educational service. In *The Student's Guide* the author classes the teacher's equipment under three factors which are set forth below.—Editor of The Musician.

I. Instructor, demanding

a Full knowledge of the subject to be taught.

b Ability to present the material in clear, lucid form.

c Ability to show a logical connection between successive facts and how one helps in the application of another.

d The all important factor,Method.

II. Demonstrator, implying

a Ability to show how a thing is done. Requiring:

b Technic, which implies proficiency with regard to the Means of Expression.

c Wide knowledge of music, with a quick perception of the details which are of particular moment to the student.

III. Performer, requiring, in addition to technic

a Ability to show the effect of anything in its finished state.

b Perfect insight into the composer's ideas, so as to create the correct atmosphere of the composition.

But even the above preliminaries are by no means sufficient. He must have special training in the art under an expert teacher. This is just as essential as that training undergone by every solo pianist.

In addition to the possession of an extensive knowledge of ways and means and being a man of culture and education, he must have the right kind of Personality. This is perhaps the most important asset the teacher can be possessed of. Its effects are tremendous. It comprises a host of charming virtues of which the foremost is inexhaustible Patience. Additional aspects are Enthusiasm, Energy, Candor, Self-Confidence, Thoroughness, Powers of Observation and Analysis, Imagination, and so on.

Pacemakers

IN training for races it has been found helpful to have pacemakers who keep the contestants up to high speed and assist the latter to gain the ability to judge speed.

If one thinks of the work of developing interest in music in a community as a sort of race, or at least as a form of activity which requires that some one be out in the lead, then it is clear that the idea of a peacemaker or some one whom the others will try to follow may be used to advantage in community music work.

A few illustrations may make the idea clear. If one goes into a town he will probably find that a certain teacher is in the lead in that line of activity. It is possible that he has no feeling that he is setting the pace in teaching and yet that is what he is doing. One teacher may say to himself that he is bound to get as many pupils as Mr. A has; another is sure that he plays as well as Mr. A and knows as much about music; and a third may have set for himself the goal of getting as many pupils as Mr. A has.

There are other lines in which somebody is needed to lead off. For example, in singing, in choir organization, in choral society work, in concert series, in securing recognition of music in the public library, in endorsing the movement for credit in the schools for music study outside the schools, in community chorus and music school settlement work, music in the parks in the summer and in school houses and other public buildings in the winter.

The special object of this note is to get before the readers of The Musician a plea that they be ready to take upon themselves the burden of leading, not necessarily because they are better fitted for the duty than are others, but because they recognize that someone must take the lead and they are willing to do that much for the sake of the progress that will surely come. And it is one of the rewards that the person who tries gains in power because of the effort.

"Practice Hours for Rent"

RECENTLY the present writer noted a card with the announcement upon it which is used as a caption to this writing. No doubt the person who made the sign knew what the words were intended to mean. No doubt he intended to make it known that his studio could be rented for practice purposes. And that is the way we understood it.

But because the observer had been studying the work of several pupils which had been anything but satisfactory he could not avoid the thought that some students ought to put out a card with the legend: Practice Hours for Rent.

They are expected to average, let us say, two hours per day, twelve or fourteen hours per week. They put in less time. And the time they do put in practice is not so well used as it should be, because of lack of concentration, failure to unde the full meaning of the explar of the teacher, or distracti one kind or another. The hours is, in reality, about hours of fair work.

The remedy is, in a large ure, in the hands of a te Merely to assign a lesson in t lief that the pupil's personal est will be sufficient to induc to practise the full amount o the teacher has indicated i loose a method to secure sa tory results. Written r showing the amount of time in practice are advocated by ers who have struggled wit problem. A scehdule of prac a big help. Once the teache made it out the pupil cannot to a recitation and tell the in tor that he forgot a certain It is down in the schedule.

Definitions by Christ Marter

THIS little volume recently us for review is by an auth known to us, but one evidentl versed in the art of singing. observations upon the metho vocal production as practiced are put in the form of defini We find a quizzical strain ru through the volume, and are loss whether to take Mr. M seriously or not. He has, evid a purpose to be helpful to the student, and though he appears cal, his criticism seems to lead something suggestive and cons tive. While his method of ex sion is at times quite exagge it is also amusing. Altogether are many truths regarding the art hinted at in the short sco pages. Those who are furthe terested may possibly obtain of the "Definitions" from H. ney Tew of Chicago,

ave taken up the career have been ngers, pianists, or school teachers. t is exceptional to find a supervisor who began musical work as a iolinist and teacher of violin playng. The training for the work is ot onerous and not a matter of reat expense. A six or eight weeks' pecial course in the summer has roven sufficient for the beginning. number of persons have been able commence the work with this inial training.

Now that schools have authored the formation of classes in the rade schools in violin playing, and ave organized orchestras and bands the high school grades, it is derable that supervisors should have ill in violin playing, some practil knowledge of other instruments. nducting, and even simple arrangg. Text-books have been issued, that the interested violinist has hand the needed equipment for struction in these branches.

The Musician will give advice to y violinist who has in mind to look into this work of school music supervision. There is no reason why singers and pianists, and amateurs should monopolize the fine opportunities offered by this line of work. Violinists owe it to themselves and their profession to branch out in this career.

The Pizzicato

DR. RICHTER, the celebrated conductor, is quoted as telling an English orchestra on one occasion to play the pizzicato "mehr mit ze meat, and not so mosh mit die horns." Which is to remind young players that the finger-nails are not to touch the strings in plucking. A fine pizzicato tone comes from fingers with tips soft and well padded. This cuts out or off, we might say, length in the nails. Instead of acting as if any one can make a pizzicato it is worth while for the player to experiment for himself and learn how he can get the best tone, which quality is certainly not that of the banjo.

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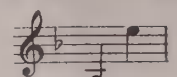
To Mary Jordan

VOICELESS FLOWERS



(Original Key)

ROSE DE VAUX-ROYER FLORENCE TURNER-MALEY

Andante affettuoso

PIANO

p

rit.

O flow'rs, sweet sa - cred things, That speak from heart to heart,

a tempo

p

poco agitato e cresc.

I'll bind you close to my bruis - ed breast, That out of heart's - ease may come

poco agitato e cresc.

mp

rest To heal it of its smart. Such

rit.

p

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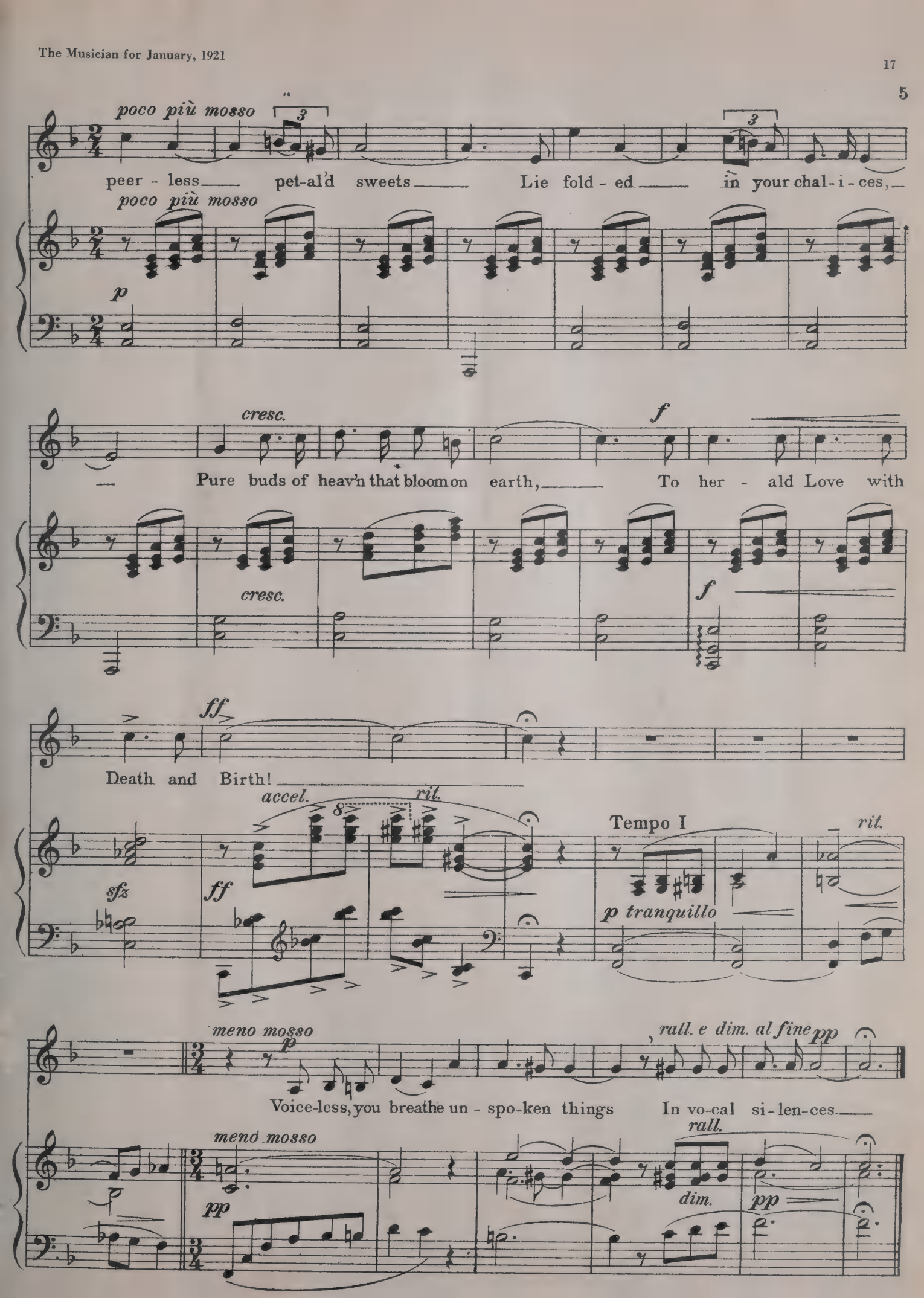
5
poco più mosso
peer - less pet-al'd sweets Lie fold - ed in your chal-i-ces,
poco più mosso
p
cresc.
f
Pure buds of heav'n that bloom on earth, To her - ald Love with
cresc.
f
ff
Death and Birth!
accel.
rit.
sfz
ff
Tempo I
rit.
p tranquillo
meno mosso
p
rall. e dim. al fine
pp
Voice-less, you breathe un - spo-ken things In vo-cal si-len-ces.
meno mosso
rall.
dim.
pp
pp

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Enthusiasm or Genius?

IN fiction concerning an artist, a musician or an actor, the author usually seeks to capitalize the public's craving for a peek behind the scenes of the lives of those who are in the public eye, and he feeds that public's desire for small talk about the ways of living and the traditional idiosyncracies of the great. Therefore we read of the writer, or the composer, lighting his cigarette as he dispatches the messenger to his publisher, or of the actor dodging the attacks of admiring females, and some of us are satisfied.

A new book has made its appearance, however, which proves a brilliant exception to the rule. "At Fame's Gateway"* is primarily a novel, with the requisite amount of human interest, but with so much practical discussion of a musician's and a music student's problems, that no teacher or pupil can afford to let it pass unread. The author writes freely, and we cannot help but feel that the book is expertly written, even though it is no literary masterpiece. The plot is plausible and the characters real. Temperamental folk we find, but no freaks. The story concerns a young pianiste, Josephine Prescott, who comes to New York from a Western oil town to get her "finishing" touches from a big New York teacher. Her experiences and the people she meets form interesting reading.

Her musical struggles are perhaps the most true to life of anything in the book. Her surprise on finding how little she really knew is something that has been spared very few of us, and the distinction that is drawn between enthusiasm and true genius is well put forth. This was the problem that this girl faced. Did she have the understanding that would allow that enthusiasm to be bared and the genius to still shine on? Was her talent merely one that would shine in a small town, and would be hidden in the larger world of artists? The reader must find the answer to these questions in the pages of the book, for to know them beforehand would destroy the pleasure of reading it.

The author knows her subject well, and the words of her characters, especially Brandt, the teacher, contain many fundamental truths that are sometimes overlooked. Control of talent is emphasized, for as Brandt says: "It is the control of the talent that makes the artist."

We quite agree with Eugenie Fragonard when she says, "Any art is a rotten game as soon as it becomes a profession," but we wonder if the author can prove her charge that some pianists pay orchestras for a chance to be heard with them. We hope not.

Miss Mix has made a valuable contribution to musical literature, and she should be congratulated on having produced a real novel that deals correctly with technicalities, and at the same time rings true.

*At Fame's Gateway, by Jennie Irene Mix: New York, Henry Holt & Company.

History Course in Progressive Series

THE Art Publication Society of St. Louis, publishers of the Progressive Series of Piano Lessons, is enlarging the scope of that part of the text that is used in the High Schools by the addition of a "Supplemental Course on the History of Music." This supplemental course is developed with the same careful attention to detail and approved pedagogic principles that characterize all the productions of the splendid board of editors that is working with the Art Publication Society. The course treats in full of such subjects as the Origin of Musical Instruments, the History of the Piano, Musical Notation, the Music of Ancient Oriental Countries, the Music of Ancient Greece, the Development of Church and Secular Music, the Netherlands School of Music, the Italian School, the Development of the Sonata, Romantic Period and Program Music, the Russian School, the Oratorio and Opera, Instruments of the Modern Symphony Orchestra.

Phonograph Records for Violin Study

THE use of the phonograph record in music study along all lines is developing with surprising rapidity. This phase of the matter has considerable emphasis in a little catalog just recently issued by G. Schirmer. This little booket contains rather extensive thematics and at the same time interesting analysis of the pieces. This analysis is prefaced by the lists of the artists who played these numbers in concert, and also by a list of the records that have already been made, giving the make of the record and the number. For example, Spalding's "Alabama" has been put on the Edison record No. 82095, by Spalding himself, and on the Victor record No. 74443 by Zimbalist, and has been played in concert by Breeskin. Out of fifteen numbers only one or two have not been put on the records, and some have been recorded by three phonograph companies. Undoubtedly they can get a large amount of help by studying not only the interpretation, but the intonation, tempos, etc., by following the music that has been put on the records.

Making Music Rolls at Home

THE use of the player piano is growing wider and wider every day, and the assistance it can be to the music teacher, particularly to the teacher of piano, is becoming steadily more recognized. Frequently, however, a teacher would like to demonstrate some study selection or make it available to a pupil when that selection has not yet appeared in the catalogs of a regular music roll company. For the teacher who would want to make this roll at home there is a device that will supply the need. This is the Leabarjan Music Roll Perforator. Contrary to expectation, this device is extremely simple, and music rolls can be made on it in a comparatively short time by any one fairly well acquainted with the principles of music, and the simpler models will make from one to four rolls at one time. The larger ones will make even more. Musicians or composers can reproduce their own compositions on it without being dependent on printer or publisher. Violinists and singers can make their own accompaniment rolls in the exact key they prefer to use. In schools the rolls made by this perforator have been very helpful in working out the problems presented by Music Memory contests. It can easily be shown that as an aid to memorizing any compositions there can hardly be anything more effective than making a music roll of it. This matter of making music rolls in the studio will make an interesting study for the progressive music teacher.

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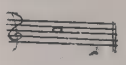
The system of beginning the study of all wind instruments is almost invariably the same. This statement, however, should not be misconstrued. By "system" is meant the method of procedure in starting the beginner, and not the manner in which the air column of the various instruments is set into vibrations. This will be taken up later.

First show the pupil the proper way to hold his instrument. The body must be erect and free from stiffness. Distortion of the face and all excessive and unnecessary movement of the mouth must be avoided. Were it not for the difficulty in keeping the facial muscles, lips, etc., known as the embrochure, under control, any novice could perform upon a musical instrument. Beginners should be taught when first attempting to produce a note to breathe the word "Too" elongated, without forcible blowing, into the instrument. On the flute and all wind instruments played with a cupped mouthpiece (the cornet, etc.), the tongue should not come forward or protrude beyond the front teeth, for it is by its receding, to permit the wind to pass, that sound is generated upon all wind instruments. The tongue on all reed instruments, such as the clarinet, saxophone, oboe and bassoon, is held in its place quite naturally by reason of the reed lying directly over it.

The production of an easy note should first be attempted, and after it is acquired should be repeated many times before trying to produce any other sound. A simple scale is next in order, every note of which should be blown over and over again many times. This scale being fairly well done, slow intervals may now be attempted within the compass of an octave, beginning with thirds, then fourths, fifths, sixths and octaves. This work, if carefully attended to and insisted upon by the teacher, paves the way quite naturally for all other scales, chords and etudes which may be taken from any good instruction book for the instrument in question.

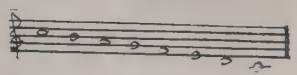
The Piccolo and Flute

These instruments are always blown with a loose mouth. They should be held nearly horizontal, the lower part slightly declining, the mouth-hole placed directly under the lower lip and the thumb of the right hand nearly under the hole of the first finger. The thumb of the left hand operates the octave or nodal key. After the pupil has acquired the proper position let him begin by blowing the tone "C" very softly.



(This tone is produced by the first finger of the left hand with the thumb or nodal key open.)

Repeat several times until a clear tone is produced. This commences with the second finger of the left hand, placing the thumb on the nodal key, and continue downward to the octave note middle "C." For example:



Play this example many times. First as whole notes, then half notes, quarters, eighths and sixteenths. Slow scales and intervals, through two octaves, should then be carefully studied in the keys of G, D, A, F and B flat.

The early lessons, found in many reputable flute methods (preferably Henry Alte's, Part I, or De Ville's method) may then be taken up.

Beginners should have at least one lesson a week. If the bandmaster shows interest in his pupil and takes pains in eradicating faults, progress is sure to follow.

In rapid single tonguing the difficulty may be somewhat overcome by pronouncing the syllables "Too-Coo" instead of "Too-Too."

Fingering of the high notes, especially on the ordinary system flutes and piccolos, always requires the bandmaster's attention. Old players are inclined to use the easiest, instead of the proper method of fingering. The piccolo is much harder to play in tune than the flute. Its intonation, therefore, must be carefully watched.

The Clarinet

Whether, when playing the clarinet, the upper lip should go under the teeth, or not, has been the cause of much controversy. However, for military band work where more or less playing on the march is required, it is thought advisable to recommend that the teeth be placed on the mouthpiece. The majority of our best teachers and players use the latter method.

The beginner breathes the "Too" softly into the clarinet after touching the reed with the tongue, without putting the fingers on. When the open

(*Continued on page* 30)

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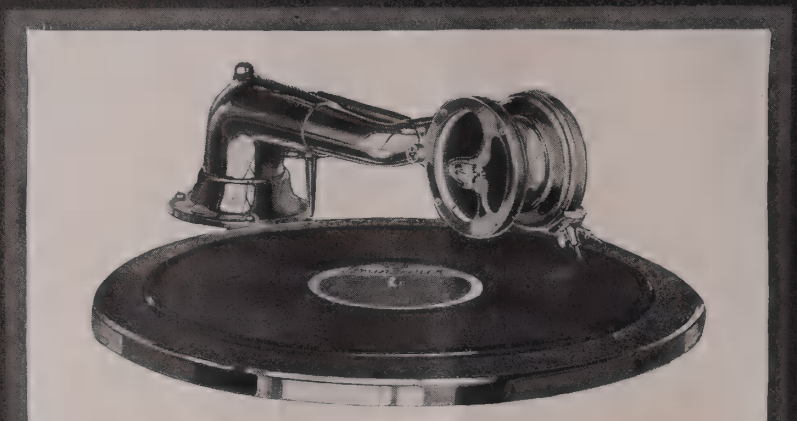

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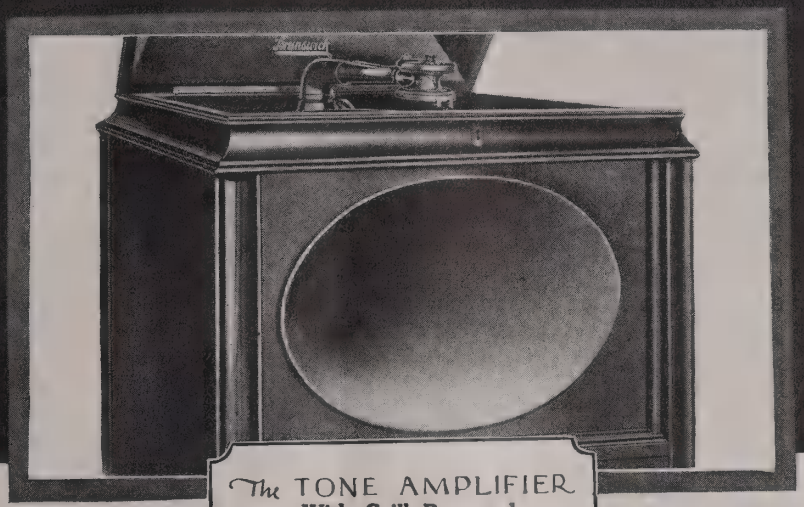

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FUNDAMENTALS IN CHORAL SINGING

There are certain elements of musical performance that are common to all sorts of singing, whether it be the singing of a song or the singing by a group of amateurs of a comic opera; a working out of these elements, these fundamentals, will lead to success—ignorance of them to partial or complete failure. A good choral conductor will take these fundamentals in their logical order and apply them carefully and systematically; so soon as one is apprehended and worked out—or at least clearly grasped—the next may be taken up; it is even possible to have two or three going along simultaneously, although in different stages of progress.

First, the words. It is an error, especially in the better kinds of choral music, to work exclusively on the music itself, ignoring or at least simply enduring the words as a necessary part of the whole affair, merely an accessory, like the motor that carries Mrs. Jones to the rehearsal. The words gave the composer his start—they furnished him with his fundamental conception—they may have even suggested the actual notes of a melody to him. By calling attention to the words the conductor moves the imagination, stimulates the fancy, and gives the motive for both composer and performance. In the ordinary chorus there will be few members who cannot catch an inspiration from a forceful and interesting comment on the words of the chorus.

Second, the pitch. In order to see that the voices—all of them—base themselves clearly on the right pitch, slow practice may be necessary; in fact, this is understating the matter. Slow practice is always necessary. Mr. Gericke, at one time conductor of the Boston Symphony Orchestra, is said to have remarked after a performance of a fast passage by the strings in a symphony of Mozart (referring particularly to the double basses), "your playing sounds very much as the noise made by a chair if one scrapes it along the floor." He alluded to the fact that the players did not get down to the actual pitches of the notes. In any choir there will be voices that do not base themselves fully and squarely on the right pitch; and in such cases the only thing to do is to take the parts (single voices if necessary) separately and slowly. The accompanist may support the various doubtful tones with simple, strong chords; this may be kept up until the voices "feel" the harmony. It is often necessary to dismiss the time-lengths altogether, and concentrate on pitch. If this is systematically worked out the improvement will be marked.

Third, the rhythm. In rhythm is included the matter of relative lengths of tone, or "time." Ordinarily rhythm busies itself with accent or stress; the fundamental accents ought to be well observed. To bear in mind the place of the primary and secondary accents in the measure and to give them a proper stress is a fundamental often neglected; the neglect will make the performance stodgy, heavy and lacking in rhythmic vitality. It is by no means necessary to stress every primary or secondary accent; in fact, there is a deadly monotony in the steady rhythmical accent. In his edition of Cramer etudes, Von Buelow somewhere suggests that only when the harmony changes is it best to effect a stressed, primary or secondary accent. It must be admitted, however, that more performances are ruined by the lack of rhythm than by its excessive observance.

Fourth, tempo. By tempo is meant speed. It is only when the proper speed is adopted that the nuancing can be rightly estimated. Of course the rhythmical accent is an extremely important nuance, but by nuances I mean more especially the passing from soft to loud or loud to soft, the use of the sforzando, the dwelling on melodically important tones, the various devices for giving emphasis to important tones. One can nuance in speed as well as in dynamics, too.

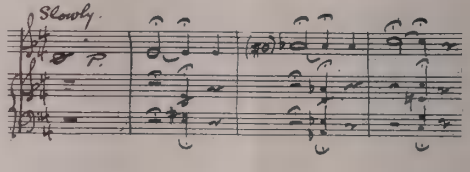
Fifth, light and shade. As hinted in the paragraph just closed, effective nuancing must always be planned for the proper tempo. Nuancing in force (crescendo and dimuendo), nuancing in speed (ritard and accelerando), are the big things.

If one were to go on to the things necessary to a *finished* choral performance one would find it essential to discuss the things growing out of the fundamentals outlined above. Vitality of interpretation, correct intonation (sustaining the pitch), beauty of tone, consistency—these may well be the subject of future paragraphs.

FAULTY INTONATION

This may result from the presence of an agressive singer who does not possess a true ear; in this case there is no other remedy except the dismissal of the guilty party.

When a choir ordinarily singing "on the key" flats or (more rarely) sharps something may be done by the accompanying organist. A bright toned stop (Octave 4 ft. or Violina 4 ft. or another stop of 4 ft. tone) will usually help. The case of sharping is more difficult; it has sometimes been recommended to add a 16 ft. toned stop to the accompaniment, and some unduly irascible choirmaster-organists have been known to add stops until the choir was drowned out, or, rather, drowned in to the right pitch. But it is obvious that the remedy is more forcible than wise. A director who finds incorrect intonation more common than he likes must go back to unaccompanied singing and to exercise for "tuning" the choir.



The above exercise is a very good one for sharpening dull ears. Use syllable names. It is evident that Mi in measure two changes on the third beat to Do; in the same way in measure three G sharp (enharmonically A flat) is Mi on the first and second beats, but changes to Do on the third beat; and C in measure four, while Mi on the first and second beats, becomes Do on the third beat. The changes in key force the singer to think the new key relation. (The tempered notation makes enharmonic tones of the same pitch. This practically results in singers indulging a tendency to sing major thirds a trifle flat, in accordance with Just Temperament.)

The organ must be used judiciously

(*Continued on page* 30)

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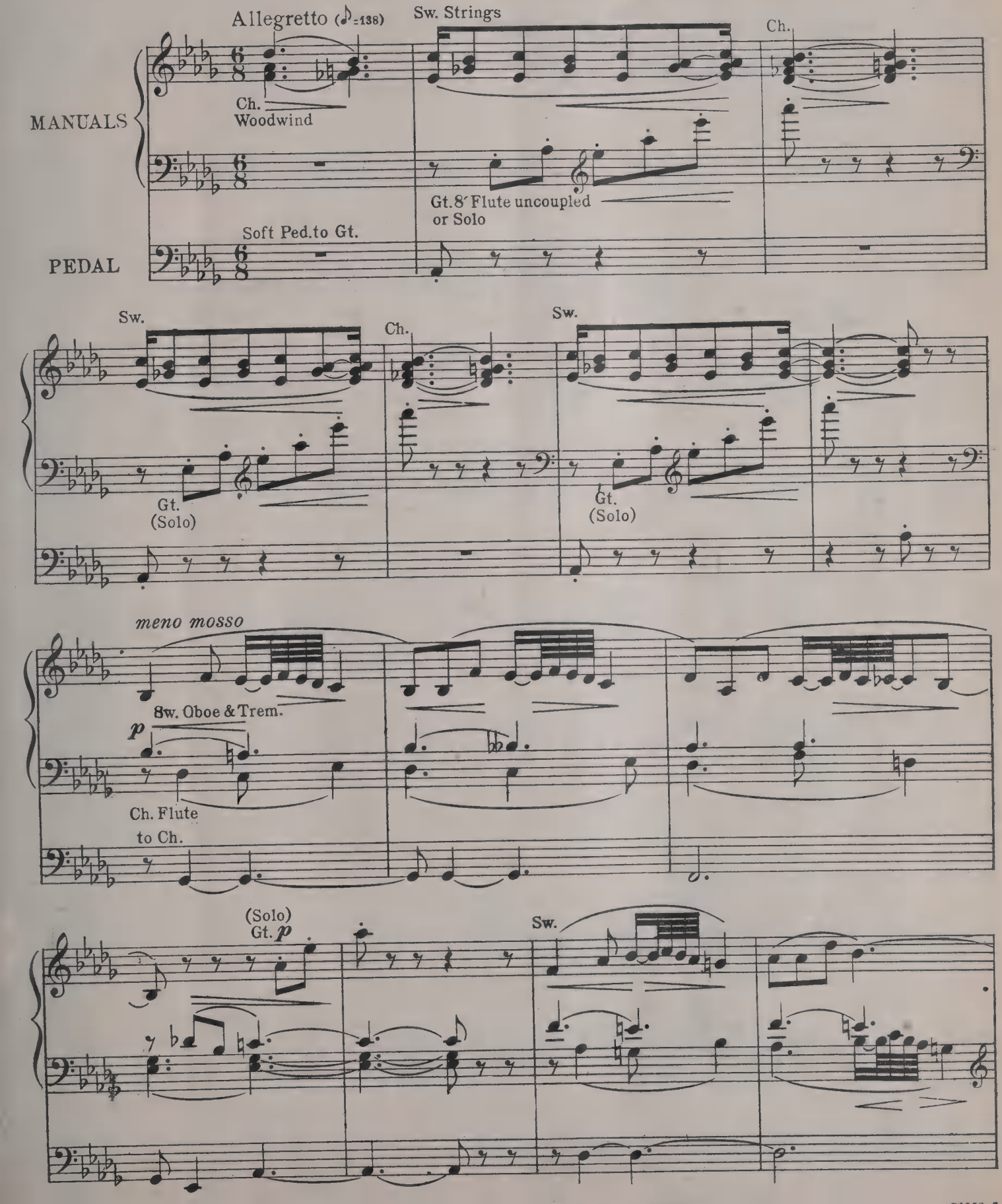
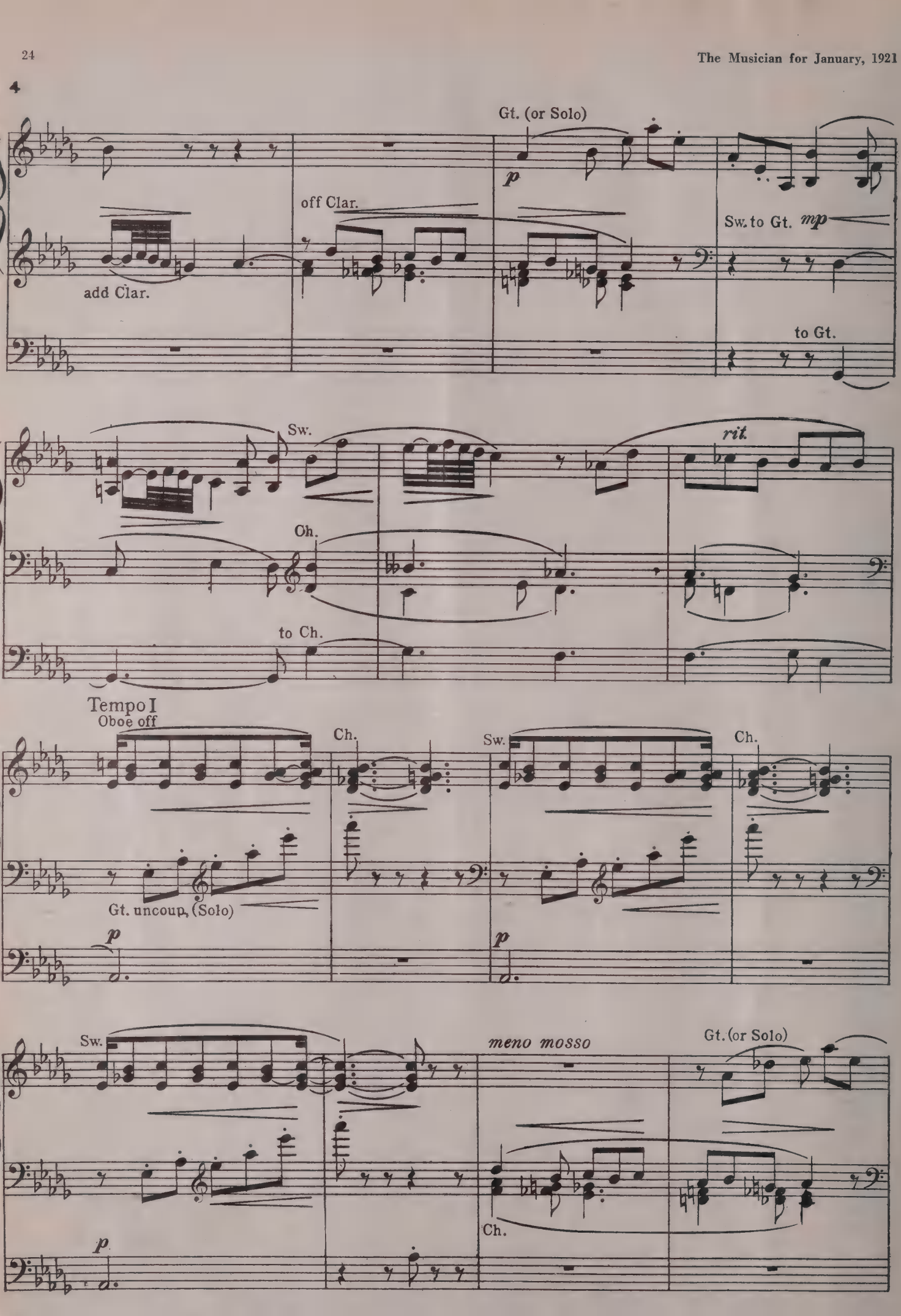
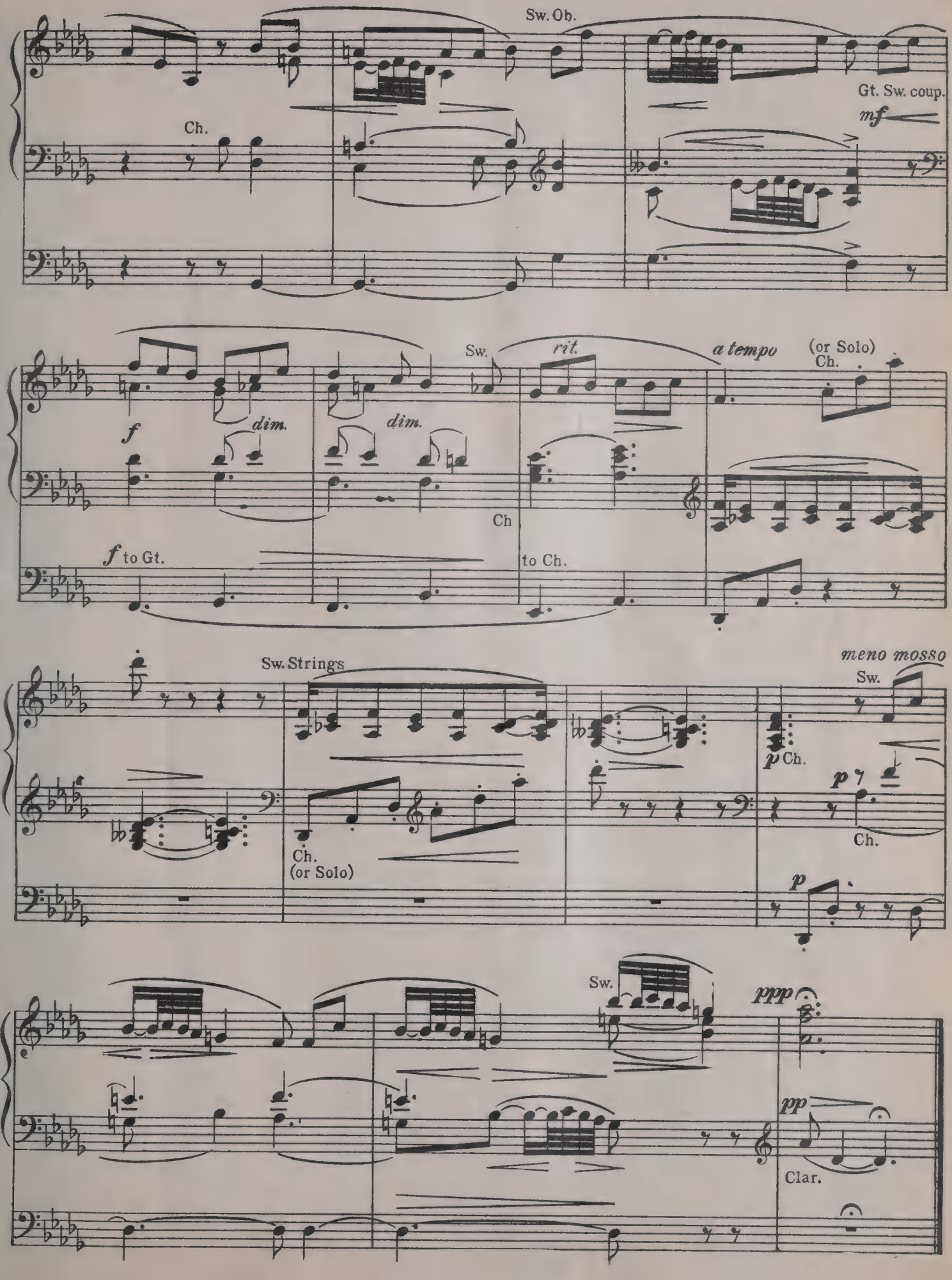



4
Gt. (or Solo)
p
off Clar.
add Clar.
Sw. to Gt.
mp
to Gt.
Sw.
rit.
Ch.
to Ch.
Tempo I
Oboe off
Ch.
Sw.
Ch.
Gt. uncoup. (Solo)
p
p
Sw.
meno mosso
Gt. (or Solo)
Ch.
p

5


Sw. Ob.
Ch.
Gt. Sw. coup.
mf
f
dim.
dim.
Sw.
rit.
a tempo
(or Solo)
Ch.
Ch
f to Gt.
to Ch.
Sw. Strings
meno mosso
Sw.
p Ch.
p
Ch.
(or Solo)
Ch.
p
Sw.
ppp
pp
Clar.

REVIEWS OF THE LATEST MUSIC

BOSTON MUSIC COMPANY
Boston

In My Canoe, for piano, by *Leo Sowerby.* This piece, also published for large and small orchestra, is altogether delightful. It shows the individuality of its composer, it is written "cleanly" as far as its harmonic structure is concerned, and is eminently fitted for teaching purposes. No teacher should let the composition pass unexamined.

Gavotte Antique, for the pianoforte, by *Susan Schmitt.* This chaste little piece seems a relic of the classic days, and it will splendidly adapt itself to the studio. The Musette which forms the middle movement is built on the traditional organ point, and the composer, giving credit where it is due, expresses her apologies to J. S. Bach.

The Buddha of the Lotus Pond, and *Temple Bells at Sunset,* two impressions of the East for pianoforte, by *Charles Repper.* There is much of the Oriental atmosphere in these compositions, but withal there is nothing to jar our Occidental ears. The pieces are splendid material for either recital or teaching, and the demands on the technique of the performer are trifling. They would prove fine studies for interpretation.

Gulls, The Thrush, Over the Edge of the Purple Down, The Nightingale Has a Lyre of Gold, and *How Roses Came Red,* songs, by *Milton Avery Rogers.* These lovely songs are published together in book form, and they have much to attract the concert singer. The verses are chosen from various authors, and the composer has faithfully kept their spirit in the musical setting.

Meditation (Prélude réligieux), for organ, by *Edith Lang.* This is a piece with warmth of melody, and simple, yet rich, harmonic background. Organists will like it.

Song Tunes for the Piano, by *Susan Schmitt.* This is a book for beginners or for use in kindergarten. In each lesson a preliminary technical exercise precedes a rhythmic tune with words. Both clefs are used from the first. The book will interest beginners as well as instruct them.

Key Board Kinks, by *Helen L. Cramm.* A book of jolly duets with rhymes for equally advanced players. Excellent for sight-reading material, in second grade.

The Camp in the Pines, by *Frances Terry.* A collection of five short pieces for first grades, which are imaginative, musical, and of good technical value. The titles suggest the nature of the pieces: "Wigwam March," "At the Picnic," "Campfire Dance," "The Bugler," "The Canoe on the Lake."

Ha-Ha, by *John Orth,* is ten jolly pieces for the piano in the second grade. They are all of teaching value. Among the best is a marching song dedicated to the boys and girls of the Boston Musical Settlement.

THE JOHN CHURCH COMPANY
New York

Standard Studies for the Left Hand, compiled by *Mentor Crosse.* Book V. Here the editor has compiled a set of advanced studies from such composers as Clementi, Cramer, Czerny, Hollaender, Mendelssohn, etc., with the purpose of building the left-hand technic. Studies are interesting as well as valuable, and teachers and students will find the book meets a great need.

Student Classics for First and Second Year, graded and edited by *Blanche Dingley Mathews.* Every teacher of children will welcome this collection, for it includes favorite classics from such composers as Bach, Spindler, Kullah and Clementi (Gurlitt). The second book includes Mozart's Sonata in C, with the Grieg second piano accompaniment. The value of the books is increased by the splendid notes of *Blanche Dingley Mathews.*

Fifth Avenue March, for piano, by *Mana-Zucca.* A rollicking march is this, one that would readily adapt itself to school use. Also published for band.

Thy Word Is Like a Garden, Lord, and *Sun of My Soul,* effective sacred songs, published for high and low voice, by *Eduardo Marzo.*

The Voice of the Chimes, sacred song, by *Carl Hahn.* A pleasing Christmas song which makes good use of traditional Christmas hymns, intentionally of course, and which will prove highly useful for Christmas services.

Tidals, a well devised art-song, by *Rosalie Housman.*

Before a Shrine, and *Echoes of the Fete,* two sketches for piano, by *Reginald De Koven.* Ingeniously devised to gain effects, these simply conceived piano pieces will be useful to many teachers. They are by no means over-inspired, however.

OLIVER DITSON
Boston

The Lark's Song, by *Tschaikowsky.* One of this master's loveliest bits, full of imagination and charm. Triplets and grace notes predominate, but it has no long stretches for small hands. About the last of the third grade in difficulty.

The Chatterbox, by *Carl W. Kern.* A well-written little piece full of sparkle and variety. A little classic that teachers who use it once will want it again. Second grade.

At the Brook, by *Genari Karganoff.* A rippling accompaniment with a pleasing melody, not difficult, and excellent for clear, free finger work. The little composition is interesting all the way through and has musical worth.

Beethoven—Sonatina VI, Sonatina V. Easy and beautiful.

J. FISCHER & BRO.
New York

The Fairy Rose, an operetta for children's voices, by *Eliza McCalmont Woods,* words by *Virginia Woods Mackall.* A delightful fancy and a real poetic quality runs through this brief one-act operetta. The music is admirably fitted to the need, and while it is simple and melodious, as it must be to be sung by children, it is touched with true musicianship and offers many true beauties. The accompaniments are practical and make no special demands upon the performer. Altogether, this little fairy piece ought to find favor with many, and delight many audiences.

G. SCHIRMER
New York

Menuet et Musette, concert piece for piano, by *Alexandra de Markoff.* This piece has a solidity which reminds us of the "good old days," before we were tortured with the neophytes of the present day. Yet, had the composer of this piece lived seventy years ago, she might have been dubbed a neophyte herself. The composition holds many possibilities to the pianist with a moderately developed technique.

Three Mood Pictures, for piano, by *Alexander MacFadyen.* These pieces, separately entitled *Nocturne, At Twilight,* and *Improvisation,* are, as their titles claim, real mood pictures. They are not, however, moods peculiar to their composer alone, though the pieces have individuality, but rather are they

the moods that come to all of us in our regular walks of life, and as such they have a wide appeal. Mr. MacFadyen needs no introduction to the concert platform and we can expect to hear these pieces on pianists' programs.

Concert Etude, for piano, by *Roy Lamont Smith.* A very brilliant study is this, and one which calls for an advanced technique. The inherent musical qualities of the composition, however, make it well worth a pupil's while to master its difficulties. The idiom is pianistic and there are no "fussy" passages which do more harm than good to the technique.

Au Soir, reverie, by *Rudolf Friml.* Published as a piano solo and also for violin with piano accompaniment (transcribed by *Walter Kramer*). This piece has much of melodic charm, and the accompanying figures are designed to form a rich background. The dramatic middle part will give third grade pupils a chance to prove their interpretative powers.

Budjely, a Polish lullaby, for violin and piano, by *Mana-Zucca.* This is a graceful and melodious piece, which will prove a winning number for pupils' recitals.

Humoresque and *Folk-Song,* two idyls for violin and piano, by *Anna Segal.* These are agreeable numbers, and although the *Humoresque* is somewhat in the "restaurant" style it is a splendid "spiccato" study. The *Folk-Song* is dignified and well constructed.

Valse, by *Frederic Chopin,* Opus 64, No. 2, transcribed and arranged for violin and piano by Ariberto di Butera. The famous C sharp minor waltz, one of the most beautiful Chopin ever wrote, transposed to D minor, and arranged so that the violinist and pianist share the difficulties.

Romance, Tarantelle, and *Mazurka Triste,* by *Rudolf Friml,* arranged for violin and piano by *Louis Hintze.* By far the best of this group is the sparkling *Tarantelle,* which will be highly valuable to teachers. The pupils will love it, and as they study it they will derive much benefit from learning to overcome its difficulties. The *Romance* is of medium difficulty, and although the accompaniment becomes somewhat monotonous the melody assigned to the violin is well worked out. The *Mazurka* is of less consequence.

Poesies, for pianoforte, by *Edward Poldini — Soir Embaumé, Bergerette Valse Campanelle, En revenant sous les bois, Le chemin seme de roses,* and *Conte Plaisant.* This little suite of five is everything that is delightful and graceful. All the pieces are fairly easy and will prove grateful study and recital material to the young student. Melodically and harmonically they are far removed from the commonplace. It is music of distinction.

Mother Goose, an operetta in three acts, music arranged by *John Holah,* libretto by *Marion Dresser.* A musical dramatization of the Old Lady and her surrounding characters that ought to fill a great need and prove very popular. The cast of characters is quite long, giving many a chance to appear in costume with very little to do. The old rhymes have been simply but well set and occasional "traditional" melodies have been introduced, such as "London Bridge Is Falling Down."

SCHROEDER & GUNTHER
New York

Nimble Fingers, First Studies in Melody, Rhythm and Meter, by *Thomas Tapper.* Pursuing their previously announced policy of concentrating on educational piano works, the firm of Schroeder & Gunther have issued this volume as No. 1 of their new *Gotham Series.* It is a splendid beginning, for in the pages of the book the author has put some of the most practical fruits of his long experience. Mr. Tapper believes that the aim in early pianoforte playing must be to secure several coincident reactions, and the first of these must be the reaction to tone, rhythm and meter. Correct tone production, he believes, should be expressed by the voice, and the correct perception of rhythm should be expressed by some slight and definite motion of the hand. Meter should be indicated by tapping the loud and soft beats. An important point is raised when the author says that the "tragedy of pianoforte practice always results from the effort to attempt outward expression when there is no inner perception."

An infallible "measuring rod" for rhythm and meter is found in picturesque verse, and the various pieces in the book are all accompanied by verses which definitely establish their meter and rhythm. Teachers should investigate this invaluable work, for they will find that it overcomes many of the difficulties encountered in teaching beginners.

Undulations, Velocity Technics Based on Scales and Arpeggios, and *Ninety-six Triads,* Chords in Diatonic and Chromatic Sequence, by *Kate Chittenden.* These volumes are respectively the second and third of the *Gotham Series,* and their contents are what we might logically expect from a pedagogue of Miss Chittenden's standing. The Velocity Technics cover all arpeggio and scale difficulties, and form excellent practice material. The triads are presented in all their positions and the progressions are splendid studies in chord playing.

B. F. WOOD MUSIC CO.,

Love Song, by *C. W. Cadman.* A melodious piece in key of D flat, which is good teaching material for developing a singing tone. It is showy for the amount of technical difficulties and is not too long.

Minuet in C, by *L. J. Quigley.* A minuet written in classic style.

Zenobia, by *L. J. Quigley.* A salon piece in B flat in the third grade. Very rhythmic.

Mazurka Caprice, by *Quigley.* This piece is good for the development of runs in the right hand, about third grade in difficulty. It is well written and has a pleasing swing.

March in C, by *Quigley.* A second grade march, with good rhythm, excellent for boys.

Song of the Brook, by *Quigley.* This kind of a melody with a rippling accompaniment has always been popular. The style reminds one of Karganoff's "Brook." A valuable teaching piece. Third grade.

Chant d'Octobre, by *E. Maclean.* A chord and octave study with some passage work for the left hand, about the third grade in difficulty. Not at all in a sombre mood, but bright as October hues.

Jack in the Pulpit, from *Eight Musical Storiettes* by *Mae Aileen Erb.* A pleasing melody with a rhyme suitable for a beginner's first piece; written in both clefs and has an attractive cover.

March, for left hand alone, by *Carlotta Bocca.* A novelty that will please a third-grade pupil and help develop the left hand. The march has good rhythm and considerable octave work.

Progressive Studies, Bk. I, Primary. This book has 36 technical exercises, all carefully chosen and arranged progressively. A splendid first technique book.

Opera Gems, No. 1. This book will increase interest in the pupil's music study, for all the selections are favorite airs and are simplified so that the technic is within powers of a second-grade pupil.

Japanese Dance, by *S. B. Pennington.* The inital melody of this piece is very Japanesy and good, but the second theme loses its Japanesy flavor. However, the first theme is repeated enough not to let one forget it. Second grade in difficulty.

In a Gondola, by *Pennington.* This piece is light but has a flowing rhythm and is a good pedal study. Second grade.

Chant sans Paroles, by *Georgia Carpenter.* This is a study in chords and octaves with a melody carried first in the right hand and then in the left. Third grade.

Conservatories, Schools and Colleges

American Institute Recital

At a general recital held at the American Institute of Applied Music, November 12th, the following pupils took part: Margaret Spotz, David L. Hubbs, Marie Daniels, Mildred Harris, Jack Wick, Newman Winkler, Mrs. E. M. Rockwell, Samuel Prager, John Ray, Anthony Ambrogio, Mildred Deats, Edna Oster, Alveda Loofgreen, and Mabel Besthoff. One of the interesting features of the concert was a song by Miss Besthoff, "If I Were a Bird," which was well sung by Miss Daniels. Among the composers represented on the program were Bach, Franz, Cadman, Sinding, Lund, Arensky, Debussy, Pierne, and Rubinstein.

Musicales at Sterner School

The Thursday evening musicales at the New York School of Music and Arts, Riverside Drive, New York, of which Ralfe Leech Sterner is the director, are becoming well known in musical circles. The various pupils of the school have contributed programs in a manner which well attests the high quality of instruction they receive. On November 11th Anna Novick sang Micaela's air from "Carmen" with good effect, and Sophie Russell charmed her hearers with a Verdi aria. Others who contributed to the program were Marion Stavrosky, Henry Mershon and George Currie, reader. Professor Warner of the faculty played the Bach C minor prelude on the school organ.

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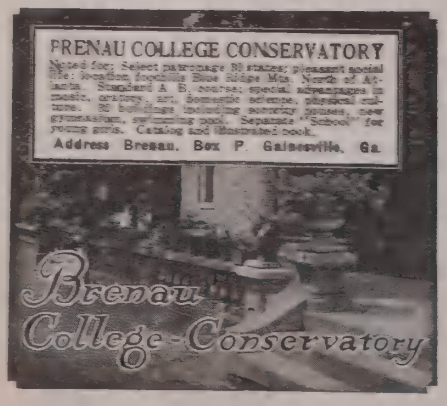

The five hundred and first concert held at the school was given December 2nd, when a charming program was rendered by Adelmo Melecci, Anna Novick, Henry Mershon, Rosie Vivola, Sophie Russell, Ruth Klein, Gertrude Kintzing, Marguerite Hitch, Wilbur Knight, Bettie Rosalsky and Maria Morales. George Currie again assisted.

Arthur Friedheim, the dean of the piano department, gave a splendid recital November 29th when he played several Chopin preludes and etudes, as well as the Ballade in A flat, and ended the program with two Liszt numbers.

Brooklyn Settlement Appeals for Funds

The Brooklyn Music School Settlement, located at 126 St. Felix Street, Brooklyn, N. Y., is sorely in need of funds, and if they are not soon forthcoming it will be necessary to give fewer lessons instead of taking on some of the waiting list of five hundred which are anxious to obtain instruction. The Settlement was founded in 1911 as an answer to a definite need for such an organization in Brooklyn. Inasmuch as it is the only institution of its kind in Brooklyn, it is very much hoped that the financial burden will no longer need to be borne by a small group of individuals as it has in the past.

Beethoven Anniversary at Progressive School

The American Progressive Piano School, of which Gustave L. Becker is the director, held a special concert at the school in honor of Beethoven's one hundred and fiftieth anniversary, December 14th. The pupils who rendered the program were Elsie Diedsch, Gertrude M. Potwin, violinist, Hazel Escher, Millie Barnum, Catalina Perusina, a soprano from Guatemala, and Ruth D. Sexton. The larger works on the program were the first movement of the C major concerto, the Sonata Pathetique, and the Appassionata, the last played by Mr. Becker.

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Joint Recital

A joint recital was given by Harriet Ayer Seymour and Marshall Bartholomew, directors of the Seymour School of Music, at the home of Mrs. Samuel Seabury, 3 East 9th Street, New York, Thursday afternoon, December 9th. The concert was given under the auspices of St. Mary's School, the proceeds to be devoted to the construction of an addition to the building. Mrs. Seymour played selections which represented the classic period—Gluck, Scarlatti and Dacquin, a Chopin group, for the romantic school, and Grieg, representing the moderns. Her interpretations were scholarly and poetic. Mr. Bartholomew sang with resonant voice a group of old Italian songs by Jumelli, Scarlatti and Paisiello, and ended the recital with a group of Negro spirituals arranged by Burleigh, Reddick and William Arms Fisher.

Debussy Ballet Staged by New England Conservatory

The first ballet performance in America of the one-scene ballet pantomime "Jeux," the choreography by M. Nijinsky, music by Claude Debussy, brought a large audience to Jordan Hall last evening (Friday, December 10th) to witness the dramatic recital of the New England Conservatory of Music, under direction of Clayton D. Gilbert. The performance was repeated the following evening.

"Jeux," presented by three pupils of Mme. Betti Muschietto, of the faculty, Ruth McIntire, Rosalind Swartz and Veronica O'Brien, is a little work based on the motive of a lost tennis ball, which was first produced in Paris in May, 1913, in the course of a season of Russian ballets, organized by M. Serge de Diaghileff. M. Pierre Monteux conducted. The piece was later given in London, again with Nijinsky in the leading rôle. An orchestral version was prepared by M. Debussy and was played by the Boston Symphony Orchestra on January 2nd, last. The three performers in the Jordan Hall presentation are all Boston girls. Stuart Mason directed the music.

Where to Study

Teachers are constantly asked to advise pupils who wish to study in some large musical center. The MUSICIAN calls attention to the following representative teachers, schools and conservatories.

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The first performance in America of the three-act opera "Ib and Little Christina" was likewise noteworthy. The play, based on a folk motive of the Jutland moors, was written some years ago by Basil Hood. Its lines inspired the well known composer Franco Leoni, who has written music to them that follows the original text with hardly a change of wording. The music was under the direction of Charles Bennett, of the faculty, who sang one of the parts in the original London presentation.

A third work, new to Boston, was the amusing romantic comedy in verse, "Les Romantiques," by Edmond Rostand. The English version was followed, which George Fleming made for Charles Frohman in his New York production. The motive is one of two old cronies who induce their young people to marry by pretending to be deadly enemies and opposed to the match. The several parts were taken by Ruth McIntire, Evangeline Lovett, Alton Foster, Karl Trisovsky and Robert Fisher.

Chicago Conservatories

Dr. Florenz Ziegfeld, President Emeritus of the Chicago Musical College and one of the veterans among Chicago music teachers, who was for many years inspector of rifle practice of the Illinois National Guard, with the rank of colonel, has been placed on the retired list in a special order issued by the Governor of Illinois, with the rank of Brigadier-General, in recognition of his twenty years of service to the Guard. Dr. Ziegfeld founded the Chicago Musical College in 1867 and continued as its active head until a few years ago. He still takes a lively interest in its activities.

The last recital for the year 1920 at the American Conservatory of Music took place December 18th. Louise Robyn, Mae Doelling, John T. Read and Marie Sidenius Zendt presented some of their advanced students in a select program.

The Auditorium Conservatory is so crowded with pupils that Dr. Stein, the president, has been obliged to arrange for more studio space and to assign part of his work in the branch school at Waukegan to an assistant in order to give the proper attention to his pupils in Chicago.

Evelyn Rude, soprano, gave a very enjoyable recital November 23d at the studio of Lucille Stevenson. Miss Rude's songs were well selected and her manner of singing unaffected and convincing.

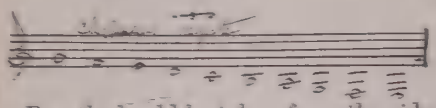
Gladys Hawkins, remembered in Chicago for her concert appearances when she spent a few months in the Western metropolis fresh from the Leschetizky studio, has returned to the city after spending several years at the head of the piano department in a Western college, to become a member of the faculty of the Bush Conservatory.

A performance of Verdi's "La Traviata" was given by the school of opera of the Chicago Musical College, under the direction of Edoardo Sacerdote, at Ziegfeld Theatre, December 11th.

Wind Instruments

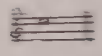
(*Continued from page* 19)

sound "G" has been produced the thumb should be placed on. This gives the note "F" on the Boehm clarinet, then the first finger "E" and so on down to the octave "E." Viz.:

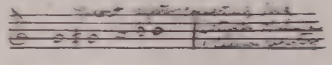


Breath should be taken from the sides of the mouth and not through the instrument. Sniffing must be avoided and the cheeks must not be puffed with wind.

Practice the scales of C. F. G and B flat, but do not go beyond the note "C"



until a clear tone has been acquired in the lower, or Chalmeau register (given above).

The notes G, G sharp, A, and B flat (known as the throat tones) are weak.

and difficult for the beginner to produce and should be practiced with great care. Much of the art of good clarinet playing lies in connecting satisfactorily the Chalmeau with the Clarion register. Viz. (Clarion register):

It is through the medium of the throat tones, already mentioned, that this may be accomplished.

After the above-named scales have been fairly well done and something of a tone formed, the "Lazarus Clarinet School Part I" may be commenced, or, better still, the more modern "Langenus" method.

Alto and bass clarinette are taught in the same manner as the B flat clarinet. It may be said, however, that the mouthpiece should go further into the mouth, which is held more loosely than on the B flat clarinet, in order to allow the reed to vibrate freely.

Saxophones are also blown the same as the alto and bass clarinette. Their fingering being identical with that of the Boehm System flute, the first exercises recommended for that instrument may be used, following with lessons from De Ville's Universal Method.

American Supplement to Grove

In publishing the new edition of Grove's Dictionary of Music and Musicians, the MacMillan Company have added an American Supplement as a sixth volume, edited by Waldo Selden Pratt, assisted by Charles N. Boyd. The new volume consists of two distinct but interlocked parts. The first of these is the Historical Introduction, surveying the unique development of music in America and the peculiarities of its development, combined at intervals with a Chronological Register, indicating the persons most representative of the periods, in succession. The second division, or dictionary proper, contains specific articles on more than eight hundred individuals, with extended notices of numerous institutions, organizations and general interests. Pains have been taken to have the information complete, and besides being an American supplement, the volume extends the former editions in bringing general information up to date concerning institutions and persons who are still living, or who have died since the last edition was printed.

In the introduction the editor states that he undertook the task only after great hesitation and that the working plan was decided upon from a frank adjustment of ideals to what was practical within the limits of time, space and scope proposed. In these limitations the editors have accomplished much, and the volume forms a reference book that will be of great value to all interested in music.

Choir and Organ

(*Continued from page* 22)

in order to tune each stage in the progress of the exercise; or it may be omitted entirely until the last chord.

Various modifications of this exercise will suggest themselves to experienced choir directors.

THE ORGANIST'S PROFESSION

1.

The organist's work has a threefold nature: it is a profession, a vocation, and a business. If he is a good performer he merits the name of artist. It will be seen, therefore, that the range of his activities is great.

A profession implies a "liberal" education, another name for college or universal training. Many of the most eminent men in the organist's calling are without a college degree, but it is getting increasingly important to have one, and any young man looking to the profession ought not without serious thought to give up the idea of "going to college"; it is increasingly difficult, as time goes on, for any person to achieve distinction in the profession without an academic degree, especially if in competition with academically trained persons.

It must be acknowledged, on the other hand, that, given real genius as a performer or writer, success is pretty well assured, other things being equal. But—in any given case, who is to assure the aspirant for honors of the organist's bench that he is a genius? In the case of persons who find the obstacles in the way of a college education insurmountable much may be done by private study and reading; if carefully and steadily carried on these will prove to be more than an equivalent for the four years in the college. Private study ought never to cease, and a man who forms his own conclusions in regard to the great problems that have occupied men's minds from the beginning of time is quite as likely to have a vigorous intellect and a trained mind as the man who has submitted to the guidance of the academic teacher.

Teaching Singers English

(*Continued from page* 7)

in English. "United we stand, divided we fall" is one of our National mottoes. So united we sing, both as to notes and words, or by discord divided we must fall. Good English must be sung, and well enunciated—not doggeral with stupid rhymes to jazz and ragtime tunes and all pronounced as slang.

Music and poetry deserve better of the people than such scant courtesy. But where is the remedy unless *we teach everyone* and *not only teach singers* English.

CONTRIBUTORS' CLUB

Our Contributors' Club is growing daily. Won't you help it grow by sharing your problems and discoveries with other teachers who are working for the highest musical ideals? Begin the new year with a determination to progress in your own teaching and to help others progress.

There is no better way to do this than to join the Contributors' Club. For information, write Olive Beatrice Lennox, who will answer all inquiries personally.

OLIVE BEATRICE LENNOX,
Primary Teachers' Guide.

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MR. TEW

definitely guarantees that the use of this *scientific principle* will in *every* case give the pupil a tone *incalculably* more beautiful, powerful, flexible and intense, and an articulation—*immeasurably* superior to the best attainment of any process now practised, and within a compass greater by an octave.

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"The Music of the Discs" *By "Recordo"*

THE development of an appreciation of the better class of music has always been the policy of the leading talking machine companies, and each monthly issue contains records in which every music lover will be interested.

"Recordo" will review each month in this page those which he believes will be of most interest to our subscribers, and of the most assistance to teachers in their work.

Aeolian

Among Aeolian offerings of the month are three vocal records and one instrumental of especial interest.

Giacomo Rimini sings the famous "Largo al factotum" from the Barber of Seville, that rollickingly jocular patter song, the acme of impudence and high spirits. Rimini's big baritone was never heard to better advantage.

Colin O'More gives us this month Brahe's "I Passed By Your Window" and Walt's "Lassie o' Mine," two agreeable ballads. Always a tenor of pleasing vocal quality, O'More is growing steadily in dramatic interpretation.

An eerie Scandinavian song "Favelins Visa" is presented with appealing lyricism by Marie Sundulis.

Schumann's "Träumerei," frequently offered to the phonographic public as a 'cello number, is presented by Sascha Culbertson as a violin solo. Played at this "higher altitude" it has quite a different quality and provides interesting comparisons.

Brunswick

Now that Mario Chamlee has scored his success at the Metropolitan Opera House, we hope we will be pardoned for reminding our readers that we picked him for a winner a considerable time ago. This month his offering is the well-known aria from the last act of Tosca, "E lucevan le stelle." He sings it gorgeously.

A number that will be welcomed by many is "Sing Me to Sleep," sung by Irene Williams with an excellent violin obligato. Miss Williams has a voice of appealing quality and she blessedly refrains from over-sentimentality. The commonplace love song on the reverse of this record is treated better than it deserves.

A new and surprisingly good voice is that of Irene Audrey, soprano, who makes of the Broadway popular number "Until You Say Good-bye" a thing of considerable charm and delicacy. On the other side is "Rose of My Heart," sung by William Reese. Decidedly on the other side.

Most noteworthy among the Brunswick instrumental offerings is a piano solo by Leopold Godowsky—"The Rustle of Spring" (Sinding)—brilliantly played and recorded.

Another oft-played piece, which is presented as freshly as though it were brand new, is Dvorak's "Humoresque" (thought by some to be an obbligato to a film by Fannie Hurst), deftly and delightfully fiddled by Max Rosen.

The moody rhythms of Liszt's "Hungarian Rhapsody No. 2" are presented by the woodwinds and brasses of Senor Vessella's Italian Band—a spirited *toot en semble,* spread over both sides of a big disc.

Columbia

Continuing its enjoyable series of songs of the Old South presented by distinguished soloists assisted by male quartet, Columbia offers this month Margaret Romaine singing "In the Evening by the Moonlight." On the reverse the same soprano sings "Little Bunch of Honeyness" (Hahn), without the Stellar Quartet's assistance.

Two ballads of recent date—"Love's Garden of Roses" (Wood), and "Rose in the Bud" (Forster), are sung by Louis Graveure, that finished recitalist.

Really fine bassos are scarce in this day and generation. Let's therefore be thankful for Jose Mardones, who this month has a double disc record of Spanish-American songs—"Ay Ay Ay" (an Argentine folk-tune) and "El Arriero" (My Love Is a Muleteer). These are sung with bravura and exotic appeal.

A worthy offering of hymns is the record embracing "Lead Kindly Light" (Dykes) and "I Need Thee Every Hour," sung by Cyrena Van Gordon with mellow contralto quality.

Coloratura virtuosity is represented by Maria Barrientos, singing a melodious "Theme and Variations" by Proch, with a faithful flute purling attendance.

A pair of rousing orchestral numbers are played by Philharmonic Orchestra of New York. These are the Rakoczy March from "The Damnation of Faust" by Berlioz, and Glazounow's transcription of the Chopin Polonaise in A Major.

Raoul Vidas, well known in the concert field, but now appearing for the first time in phonographdom, plays Kreisler's adroit arrangement of the ballet music from Schubert's "Rosamund" and also an air by Florillo arranged for the G string by Vidas himself.

Edison

The finest Edison offering of the month—in fact, one of the finest things that this company has ever offered, is Handel's "Largo" from Xerxes, sung by Merle Alcock. The lovely quality of Miss Alcock's contralto, the exalted spirituality of her interpretation and the perfect suitability of the accompaniment, make this a "re-creation" to be treasured for a lifetime. On the reverse side is the complete Pagliacci Prologue, effectively and interestingly sung by Arthur Middleton.

Old-fashioned bel canto is represented by the pair of arias "O Hope, Why Dost Thou Leave Me?" from Semele (Handel), and "Qui la voce" from I Puritani (Bellini), agreeably sung by Anna Case.

Christine Miller, an appealing contralto, sings "Day Is Ended" by Bartlett, with violin obligato—a religious selection often heard as an offertory in church. This is paired with "My Task," by Ashford, sung by Fred East, basso.

A record that will afford much enjoyment and repay analytical study is the overture to Tannhauser, given practically in full, by the American Symphony Orchestra,

Albert Spalding, one of the few American violinists with an American name, is steadily increasing in artistic stature. This month he appears before us with Sarasate's "Gypsy Airs," that spirited piece which makes one think of the tune "Hearts and Flowers," kidnapped by wild gypsies. On the reverse side are two attractive short pieces, "Valse Bluette" (Drigo-Auer), by the distinctive English composer, Roger Quilter.

Emerson

This company, which in the past has devoted itself almost exclusively to jazz and Broadway songs, has of late issued a number of standard selections. Among these are a pair of lusty bass solos, "Asleep in the Deep" and the "Armorer's Song" from Robin Hood, effectively sung by Charles Laird; "Carry Me Back to Old Virginny" and "The Rosary," sung by Nevada Van Der Veer, contralto; "Sweet and Low" and "Sweet Genevieve," sung by the Stellar Quartet (the first of these is admirable, the second is marred by an overbalance of bass), and several good hymn records, such as the double disc offering, "Holy Ghost, With Light Divine" and "Rescue the Perishing," sung as duets by Reed Miller and Royal Dadmun.

Pathé

It has been a long time since we have had a record by that admirable, truly powerful bass, Amado Didur. This month he is heard in the great death scene aria of Moussorgsky's Boris Godunoff. Those who have witnessed as well as heard his portrayal of the Mad Czar will be especially stirred by this recording.

Of opposite mood is the graceful air from Falstaff—"Dal labro il canta estasinto vola"—sung by Tito Schipa with characteristic delicacy and charm.

(*Continued on page* 39)

NEW ENGLAND NEWS

Warren Storey Smith, Representative, 525 Tremont Temple, Boston

When Mr. Monteux first appeared in Boston, it was as conductor of the Russian Ballet. For that season the pantomimic version of Strauss's "Till Eulenspiegel's Merry Pranks" was in the repertory of Mr. Diaghlieff's company, but Mr. Monteux, as a good Frenchman, would not conduct it; and an additional leader was engaged for the sole purpose of directing that particular piece. It was an interesting coincidence that, having decided to lift the ban on contemporary German music in the programmes of the Symphony concerts, his first choice should fall on "Till"; and it was given a place in the concerts of November 12 and 13 together with Brahm's Fourth Symphony. Four preludes for Orchestra by Gustave Strube and Respighi's "Fountains of Rome". The years have not dimmed the brilliance of Strauss's music. It was good to make the acquaintance of Respighi, who appears to be the most poetic of the new Italians. Mr. Monteux conducted his music brilliantly and sympathetically.

The programme for the concerts of the following week was less significant. Mr. Monteux revived an early symphony of Mozart and brought it to excellent performance. Reinald Werrenrath was the soloist, and he did what he might for Daniel Gregory Mason's song-cycle, "Russians" — music which gives more evidence of intelligence and intention than of inspiration and accomplishment.

The first of the two yearly concerts for the Symphony Orchestra's Pension Fund took place on Sunday afternoon, November 21. Guy Maier of this city, was heard with the orchestra for the first time. He gave a brilliant performance of Liszt's scintillant concerto in E flat. The other numbers were Rimsky-Korsakoff's "Scheherazade". Wagner's Overture to "Rienzi" and Saint-Saën's symphonic poem, "The Youth of Hercules."

Another piece, in which Mr. Monteux had already distinguished himself here, was Stravinsky's "Petrouchka", a suite from which had a place on the programme of the seventh pair of Concerts.

To test and disclose the ability of the largely reconstituted string-choir, Mr. Monteux revived Mendelssohn's youthful Octet, fresher music today than much of his maturer work.

On December 7 occurred the third of the Young People's Concerts, and the first to be given this season. The concert was repeated twice during the week that the pupils of all the Boston and Greater Boston schools, both public and private, might have a chance to hear it. The programme was admirably suited to the occasion. Mr. Monteux wisely gave preference to colorful highly rhythmed music, and the youngsters enjoyed it thoroughly.

The concert of the new People's Symphony Orchestra in Convention Hall are proving their value in providing good music at a small cost. The programme of the third concert, conducted by Emil Mollenhauer, was as follows: Overture-fantasie "Romeo and Juliet", Tschaikowsky; two melodies for string orchestra, Grieg; ballet divertissement from "Henry VIII", Saint-Saën; "Siegfried Idyll," Wagner; and Rhapsodic Dance, "The Bamboula", Coleridge-Taylor.

Another concert of a primarily educational nature was given at the Art Museum by an orchestra of thirty-three Symphony men, under the direction of Agide Jacchia. There was no charge for admission and the large attendance proved ample justification for the venture. Two simular concerts were given last spring, and there will be more when the money, which is raised by private subscription, is provided.

Clifton Wood, a young singer lately come to Boston and now teaching here, gave a recital in Steinert Hall on November 9. Mr. Wood has an excellent baritone voice and his programme, which included oratorio, opera, art-songs and ballads, proved his versatility.

A new and promising violinist is Josef Stopak, pupil of Thibaud, who played in Boston for the first time on November 13, at Jordan Hall. Mr. Stopak's playing is neither brilliant nor highly emotional, but it is dignified, musicianly and tonally agreeable—and that is a good deal.

Of greater consequence was the appearance of the Spanish violinist, Joan Manen who was heard in the same hall on December 3.

Herald: He showed a brilliant technical proficiency, pure intonation, a musical comprehension and taste in phrasing that are not always displayed by violinists of high reputation.

On the evening of December 3, and also in Jordan Hall, Carl Engel's "Tryptich" for violin and piano received its first public performance. The violinist was Harrison Keller, the pianist, Heinrich Gebhard—both of this city—and their other pieces were Bach's Sonata in A Major and Brahm's in D Minor. Mr. Engel was born in Paris, but he has long resided in Boston, and like Loeffler he may well be classed among the American composers. He is a musician of fine, almost fastidious taste and a composer of skill and originality. This Tryptich is certainly one of the most notable of modern contributions to the literature of the violin.

Herald: It is an unusual work, showing perhaps in the first section, but not slavishly, the influence of d'Indy; a work to be heard more than once to be fully grasped and appreciated. Mr. Engel should have been pleased with the performance.

Dai Buell, seeker of novel music for the piano, gave her Boston recital in Jordan Hall on November 17. The most unusual number on her programme was a set of four of the many pieces written by Borodin and other Russian composers as a second part to the familiar tune of "chopsticks". Two of those Miss Buell played were by Borodin, one by Rimsky-Korsakoff and one by Liadow; their musical value proved to be slight. In them she had the assistance of a child-pianist whose duty it was to keep the "chopsticks" going while she played the music. Miss Buell gave an eloquent performance of MacDowell's "Keltic Sonata". Her other pieces, though of mild interest, were not notable—save for Mozart's "Fantasia in C Minor" which so remarkable foreshadows the modern use of chromatic harmony.

Boston has lately been having a series of performances of light opera from the Royal English Opera Company which held the stage of the Opera House for four weeks. The operas given were "The Mikado", "The Bohemian Girl", "The Gondoliers", The Pirates of Penzance" and "The Chimes of Normandy". Considering that this city is practically operaless and that the performances were of excellent quality, it is surprising that the attendance should have been almost unprecedentedly scanty.

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WESTERN MUSIC WORLD

The Chicago opera season had a most auspicious opening with the presentation of "Jacquerie," an Italian opera by Gino Marinuzzi, who is also the artistic manager of the Chicago company this year. The opera had its American premiere on this occasion and promises to become a regular feature of the repertoire of the organization. Its plot has absorbing dramatic interest, gripping and well developed, and the music, while novel in harmonic construction and in symphonic detail, is melodious and written with much musical skill. The music for the chorus received especial praise. It is written in polyphonic, contrapuntal style, and has intricate rhythms not only for the voices but for the orchestra as well, which give it a movement and pulsation of an unusual kind.

Yvonne Gall, the French soprano, had the leading rôle. She gave a thoroughly adequate presentation from the dramatic standpoint and a vocal rendition which was flawless in expression and beautiful in quality. Edward Johnson, American tenor, also won new honors in this production. Carlo Galeffi, Virgilio Lazzari, Olga Carrara, who made her Chicago début in this opera, making an excellent showing in a minor rôle, and Vittorio Trevisan all contributed materially to its success. Marinuzzi himself was in the conductor's chair.

Another notable production of the early weeks of the opera season was that of "Le Chemineau," the lyric drama by Xavier Leroux. The cast was an especially brilliant one. Yvonne Gall as Toinette, Hector Dufranne as Le Chemineau, Georges Baklanoff as Francois, Edouard Cottreuil, Margery Maxwell, Nicolay, Defrere, Paillard and Carmen Pascova all helped to make it a most symmetrical and well-balanced operatic production. Henri Morin, the new French conductor, made his début with that opera.

Joseph Hislop, a Scotch tenor, who has won his greatest laurels in Sweden and is styled in Europe the "Swedish Caruso," made his American début in the rôle of Cavaradossi in Puccini's "La Tosca." He made a good impression, showing good vocal attainments and an excellent stage training.

The revival of "Andrea Chenier," after four years, brought back four members of the original cast in their former parts—Rosa Raisa, Cyrena Van Gordon, Constantin Nicolay and Desire Defrere.

Galli-Curci was received with the usual acclaim on the occasion of her first appearance in "Lucia" and so insistent was the audience that the "no encore" rule was waived on that occasion. Titto Ruffo's Rigoletto also brought him a riotous reception.

Jan Chiapusso, pianist, was heard in recital at Kimball Hall November 21st, his big number being the Chopin sonata, opus 35, which contains the movement commonly referred to as the funeral march. He is a musician of a meditative and serious temperament, at times almost deliberately somber. He showed remarkable technic and a brilliant tone in many of his numbers.

On the same afternoon Merle Alcock, contralto, and Lambert Murphy appeared in joint recital at Orchestra Hall. Both gave delightful renditions of their program numbers and were enthusiastically received. Mrs. Alcock also was heard early in December with Serge Prokofieff, Russian pianist and composer, in one of the Kinsolving musicals at the Blackstone.

Serge Rachmaninoff, Russian composer and pianist, one of the few artists who can fill the Auditorium for a Chicago recital, was greeted at his appearance there November 14th by an audience which was noteworthy, not only for its size, but for its enthusiasm as well, which necessitated the giving of several encores. The artist's musical caliber and his pianistic powers were shown in both the bigger pieces on his program and in the smaller and daintier numbers. The "Rhapsodie Espagnole," by Liszt, which closed the program, was given with especial brilliance, and its astounding technical difficulties were overcome with apparent ease. The program included three of the recitalist's own compositions, a Chopin group, a Beethoven sonata and Grieg's "On the Mountains."

The London String Quartet, composed of James Levy, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola, and C. Warwick-Evans, violoncello, at its first appearance in Chicago gave a notable exhibition of quartet playing, with such fine blending in many of the numbers that the music seemed to be the product of but a single instrument. This was particularly true in the Mozart quartet in D minor. The "Folk Song Quartet," by Mr. Warner, the viola virtuoso of the quartet, proved to be a fine composition, in which tripping tunes were treated contrapuntally with such musical ingenuity as to inspire admiration for the original way in which they were handled.

Anna Case, soprano of the Metropolitan Opera House, and Sascha Jacobsen, violinist, appeared in joint recital at Orchestra Hall November 15th. Besides possessing one of the most pleasing personalities on the stage, Miss Case proved herself a gifted singer, showing at her best in an old Flemish folk song and an aria by Stradella. Mr. Jacobsen was heard in two Bach-Kreisler pieces, the Paganini D major concerto and numbers by Spalding, Schubert-Franko and Sarasate.

Leopold Godowsky, master pianist, gave a recital at Kimball Hall November 23d which brought forth some exemplary renditions of choice piano literature, including the Schumann "Etudes Symphoniques." a Chopin group, containing the "Andante Spianato" and "Polonaise," the A flat ballade and the G flat impromptu; two etudes by Liszt and several of Godowsky's own compositions, including his paraphrase of a theme of Strauss' opera, "The Bat." His extraordinary gifts as a pianist were again brought out in a striking way in the rendition of this program.

At the second of the Kinsolving morning musicals at the Blackstone Hotel, Olga Samaroff, American pianist, also listed the A flat ballade of Chopin, to which she gave an interesting and poetic reading, as also to the F minor etude, by the same composer. The Hutcheson arrangement of the Wagner "Ride of the Valkyries," which was one of the big numbers of her program, is not an especially pleasing piano number and seems to belong rather to the orchestra. She was assisted by George Meader, tenor, who appeared to especial advantage in the Mozart aria "O Mio Tesoro."

Interest in the program of the Apollo Club, given November 18th at Orchestra Hall, centered in a composition by Edward Elgar, "The Music Makers," presented for the first time in Chicago. It is an extraordinary setting of an ode by Arthur O'Shaughnessey, a mid-Victorian poet, who represents the poets

(*Continued on page* 38)

IN NEW YORK

The Opera Is On!

Although the official opening of the Metropolitan opera season took place on November 15th, when Caruso sang the principal rôle of "La Juive" to a brilliant society audience, the first real event was reserved for the following Saturday, November 20th, when "Tristan and Isolde," an Anglicized prodigal son, marked the second of Wagner's operas to be brought back to the stage of the Metropolitan since America entered the war. The English version of the text was by no means so happily chosen as that of last sesaon's "Parsifal," however, for Mr. Gatti-Casazza selected the almost impossible Corder translation, which even the editing of Sigmund Spaeth and Cecil Cowdray failed to make acceptable.

But this blemish was more than balanced by the magnificent singing of the cast, for there were Mme. Matzenauer as Isolde, rising to the greatest heights she has yet attained; Johannes Sembach, a glorious Tristan, and our own American, Clarence Whitehill, ideally cast as Kurneval. Artur Bodanzky conducted the opera as of old with a master hand, and the scenery by Joseph Urban marked a new departure in Wagnerian settings. New York welcomed this old friend vociferously.

The second event of importance was the revival of Arrigo Boito's "Mefistofele," which has not been heard at the Metropolitan since the season 1907-08. This revival took place November 26th, and in the cast were Frances Alda as Margherita, Didur as Mefistofele, and Benjamin Gigli, making his début as Faust. Moranzoni conducted. This opera was first performed under the baton of the composer in 1868 at "La Scala," Milan. Police reserves had to be called out to separate those whose religious feelings were offended from the composer's friends. A few years later, however, a revised edition scored an immense success at Bologna, and the opera has enjoyed world-wide popularity ever since. It was first presented in New York at the Academy of Music in 1883.

A rather inconsequential ballet was given December 2d—Ricardo Pick-Mangiagli's "Il Carillon Magico." It is described by its composer as a mimetic-symphonic comedy, but aside from forming a pleasant divertissement there is little in it that calls for comment.

There have been several débuts of interest and some of the newcomers have made a decided impression. Prominent among them is Mario Chamlee, a young American singer who has been heard with the Scotti Grand Opera Company. Guiseppe Danise is a baritone whom we may expect to hear frequently, as well as the aforementioned Gigli.

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The Orchestras

New York is having a plentitude of orchestral music this season, but judging from the size of the audiences that fill the halls at every concert, its inhabitants are by no means satiated. The Philharmonic Society was the last to open its season, but its conductor, Josef Stransky, made up for lost time by the large number of concerts he has given since the opening concert November 11th. Of Wagner and Liszt there have been many numbers so far, and New Yorkers have unmistakably welcomed many German composers back into the fold.

An interesting feature of the Philharmonic concert has been the first pair of concerts directed by Henry Hadley, recently appointed associate conductor of the orchestra. These concerts were held on November 18th and 19th, and Mr. Hadley added new laurels to his crown by his masterly handling of the band. Commemorating the one hundred and fiftieth Beethoven anniversary, Mr. Stransky arranged a Beethoven festival on December 12th, 16th and 17th, and among the works played were the Leonore No. 3, Coriolanus and Fidelio overtures, the third, fifth and sixth symphonies, the violin concerto, with Arrigo Serato playing the solo part, and the G flat and E flat major piano concertos, with Harold Bauer as soloist.

The New York Symphony, under Walter Damrosch, has been holding up its end in the number of concerts as well in the quality of its playing. The historical series was continued, after a lapse of two or three weeks, December 2nd and 3rd, when Beethoven's birth was commemorated by the playing of the first, seventh and fifth symphonies. Acknowledging the hearty applause at the end of the concert, Mr. Damrosch said that a great deal of the credit was due the audience for listening to three symphonies by Beethoven. But let us hasten to assure Mr. Damrosch that any time he gives such a masterly and scholarly reading of Beethoven he will find no difficulty in getting together as large an audience as the fire department will permit to gather in the hall. It seems a pity that the beautiful symphony No. 1, in C major, is so seldom played in New York, for while it is true that it comes from the master's Mozartian period, it nevertheless represents some of his most inspirational moments. Mr. Damrosch and his men missed none of the beauties in the playing. The following historical recital was held on December 9th and 10th, when the program was devoted to Schubert, Weber and Mendelssohn. There were Schubert's Rosamunde Overture, Unfinished Symphony, and the Erlking, sung by Margarete Matzenauer; Mendelssohn's Italian Symphony, and Madame Matzenauer sang the "Ocean, Thou Mighty Monster" Air from Weber's "Oberon."

One of the interesting features of the New York Orchestra's concerts this month was the playing of John Alden Carpenter's Concertino for piano and orchestra, with Percy Grainger as soloist. The program described the work as a "chatty" conversation between the orchestra and the piano, and Mr. Damrosch was wise in his selection of the soloist, for of all pianists Mr. Grainger is the man fitted for this kind of playing. Mr. Carpenter was compelled to arise from his box to acknowledge the applause.

Although his duties at the Metropolitan have been exacting, Artur Bodanzky has found time to continue the National Symphony Concerts, and these have been held nearly every week at Carnegie Hall. The soloists have been Fritz Kreisler, November 16 and 18; Efrem Zimbalist, November 23 and 24; Albert Spalding, December 7 and

8, and Olga Samaroff and Heinrich Gebhard, December 17 and 18, the latter playing the Mozart concerto for two pianos and orchestra. An interesting feature of the programs was the playing of Ravel's "Mother Goose" pieces, five in number, on December 7 and 8.

Lest we forget the visiting orchestras, we must note that the Boston forces gave two concerts in Carnegie, December 2 and 4, when the programs consisted of works by Brahms, Ravel, Respighi, Strauss, Mendelssohn, Lalo, and Stravinsky. Mr. Gabrilowitsch brought the Detroit Orchestra to New York under the auspices of the Friends of Music, December 8; and the Philadelphia Orchestra gave its third New York concert November 3, in Carnegie Hall, and played works by Dvorak, Brahms and Wagner.

The Blithesome Grainger

Percy Grainger came to Carnegie Hall December 7th and gave his only New York recital for the season. The house was sold out, and the large audience was highly appreciative of a typical Grainger program. The opening number was the Bach D minor Toccata and Fugue for organ, using both the Tausig and Busoni piano transcriptions. Next came the Grieg ballad, in the form of variations upon an old Norwegian melody, in which the pianist, although recognized as the greatest living interpreter of Grieg, was the least happy in his selection of any number on the program. This was followed by a group from the pens of contemporary composers. Daniel Gregory Mason's "Cloud Pageant" headed the list, and although it was played by Josef Hoffman two years ago on his American program, it was practically new to concert goers. Truly inspired, as it is, it should be played more often. Walter Kramer's "Fragment," which came next, was hardly worthy of its composer, as it was a more or less ingenious mixture of the idioms of Grieg, Debussy, and various other exponents of chromatically progressing ninth chords and similar devices for securing novel effects. Mr. Kramer is capable of far better things. The two Balfour-Gardner numbers which followed, the Prelude and the Humoresque, were highly interesting and had sympathetic readings on the part of the pianist. The final group was devoted to Chopin, "Albeniz," Mr. Grainger's own Colonial song, and David Guion's setting of "Turkey in the Straw." The pianist was generous with encores and added Dett's Juba Dance, his own "Country Gardens" and "One More Day," and, among other pieces, the inevitable Grieg "Springtime."

Mr. Grainger's not being quite up to his usual form was explained by the fact that he had been ill for several days, and that not until just before the concert was it definitely known whether or not he would be able to play.

Miss Kennedy Makes Her Bow

Daisy Kennedy, an Australian violinist, who in private life is Mrs. Benno Moiseivitch, made her American début in Aeolian Hall November 29th, and the impression made at this event entirely justified the reports of her popularity abroad. Among the many violinists who have cropped up this season Miss Kennedy stands out well above the average, and her bowing, phrasing and intelligence of interpretation indicate that she will repeat her foreign successes in this country. Although some of the press critics spoke of her intonation as perfect, this was not the case, for in her double stoppings, notably in the Bach B minor suite, unaccompanied, her deviations from the pitch were at times distressing. But this fault was not great enough to mar her performance to any extent, and her many violinistic virtues render her an artist to be reckoned with.

Tribune: Her tone has depth and fulness and her intonation was delightfully pure. Her technique is sound and her playing has the further merits of brilliance and authority.

Times: Miss Kennedy is distinctly an artistic personality by herself; a player of great vigor, an almost masculine vigor, in fact, domination and decisiveness.

The Blochs' Sonata Recital

Mr. and Mrs. Alexander Bloch, who have become a New York institution with their sonata recitals, gave their first concert of the season in Aeolian Hall November 22d, and played violin and piano sonatas by Bach, Beethoven and Richard Strauss. The Bach Sonata was the E minor, the Beethoven G major and the Strauss E flat major. Mr. Bloch's playing is not marked by brilliancy, and as far as individual playing goes his wife ofttimes outshines him; but his intelligence and scholarly readings of chamber works renders him an admirable ensemble player. A large audience heard this worth-while concert.

Tribune: There was admirable unity of feeling and beauty of tone in their performance.

Herald: They are seasoned artists and their concerts gain in musicianly distinction.

Mero Returns

Yolanda Mero, a pianist who has been sorely missed during her several years' absence from New York concert halls, gave a recital in Aeolian Hall November 22d, and again showed us what a splendid artist she really is. Her technique is ample for all tasks and she always has it at her command. Whatever her playing may have lacked in variety she counterbalanced by her insight of the deeper meanings of the works she rendered. The program opened with an organ concerto attributed, by the program, to W. F. Bach, but which Mr. Krehbiel of the *Tribune* claims was composed by Vivaldi and transcribed by J. S. Bach. Then came the Beethoven sonata Opus 109, two Brahms pieces, Grieg's "Baekken," which had to be repeated, pieces by Debussy and Agghazy, and a Liszt group.

Herald: In Beethoven's sonata, opus 109, there was dignity and sentiment, but some blurring of tone.

Sun: The "Harmonies du Soir" and "Hungarian Rhapsody" of Liszt with which she finished her program were as alive as ever with that temperamental energy, that storm of treble and bass which always saturated her tone.

Moiseiwitsch Returns

Returning from a most successful tour of Australasia, Benno Moiseiwitsch played a return engagement in New York November 27th at Carnegie Hall, finding himself greeted by a large and friendly audience. It was to be expected, for Moiseiwitsch in his New York appearances last year established himself as unquestionably one of the ranking pianists of the age, technically competent, solid in his musicianship and not lacking in emotional quality—able, in a phrase, to give a concert worthy of Carnegie Hall and the musicianly audience that normally gathers there. Mr. Moiseiwitsch presented a program of rather conventional character but interesting throughout—Bach, Liszt, Beethoven ("Moonlight Sonata"), Brahms (making a special success with the "Capriccio in B Minor" among several smaller pieces), Chopin, and two most interesting numbers, "Conte" and "Scherzo Infernale" by Metner. He certainly deserved a jail sentence, however, for closing his long program with the skyrockety and seemingly endless

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"Don Giovanni" fantasia by Liszt. The gentleman in the middle of the hall who started his applause at a final cadence occurring about a third of the way through the "work" was right.

Tito Schipa

Tito Schipa, one of the popular tenors of the Chicago Opera Association, and a favorite on Pathé records, came to Carnegie Hall for a recital November 17th. Mr. Schipa was in splendid voice and the audience keenly enjoyed his intelligent interpretation of Italian and French songs. An interesting feature of the program was the singer's own "Ave Maria."

Tribune: In his work yesterday there was a smoothness in phrasing, a respect for the melodic line, wholly lacking from his operatic performances last season.

Times: A fresh, virile tone to a full organ accompaniment, and still more a fine seriousness of ambition shown, merited critical praise, which as composer he could not approach in an ensuing "Ave Maria" of his own.

Werrenrath Sings Novelties

When Reinald Werrenrath sang in Carnegie Hall, November 14th, the novel features of the program were five songs of the Hebrides, collected and arranged by Marjory Kennedy-Frazer. Beside the Italian and French groups Mr. Werrenrath sang a group of modern songs by Vaughn Willams, Dunhill, Ireland, Forsyth, and Hardcastle. As usual, Mr. Werrenrath charmed his hearers with his resonant voice and winning personality.

Evening Mail: If Mr. Werrenrath has sung better at any recital, no one who heard him yesterday will believe it.

Evening World: An artist to his finger-tips, with a voice of no great dimension, but of quality in every range.

Miss Bodinoff in Debut

Florence Bodinoff, a soprano, gave a recital to a large and interested audience in Aeolian Hall, November 25th. The comprehensive program included works of Lully, Grieg, Sinding, Sibelius, Georges, Horsman, Bridge, Buzzi-Peccia, and Henriques.

Leonard Makes Debut

Laurence Leonard, a young English baritone, made his postponed debut in Carnegie Hall, November 22nd, and made a highly favorable impression on his hearers. Mr. Leonard possesses a pleasing voice which is well trained, and were he not over inclined to sentimentalism and excessive use of portamento he would rank high in contemporary circles. Nevertheless these are minor faults, and when the young singer finds that American audiences have taste, he will no doubt select his programs and adjust his style accordingly. The menu included a Russian group, the prologue from Pagliacci, a French group, some English ballads, and four American songs by Hahn, Meta Schumann and Mana Zucca.

Gogorza

Emilio de Gogorza, the baritone from the Metropolitan Opera, gave a recital in Aeolian Hall, November 21st, and with his usual consummate mastery sang a program that ranged from songs of the Basque Provinces, through works of Franck, Gretchaninoff and Moussorgsky, to such contemporary composers as Cyril Scott and Sydney Homer. The audience was large and appreciative.

Evening Journal: No finer singing has been heard this season, nor in many seasons.

Times: Mr. de Gogorza's recital was an unceasing delight from the beginning to the end.

Miss Barbour Sings

Inez Barbour, whose annual New York recitals draw many interested listeners, sang to a large and enthusiastic audience November 15th in Aeolian Hall. Her voice was heard to good advantage in a group of old songs by Bishop, Mozart and Bach, a French group by Franck, Hue, Duparc, Poldowski and Dubois, and in a group of brand-new pieces by her husband, Henry Hadley, with the gentleman himself at the piano. Miss Barbour was least interesting in a group of Schumann and Brahms, for here the intonation was sometimes faulty, and the songs seemed a bit beyond her powers.

Tribune: She sang with taste and intelligence and was particularly successful in her performance of the first songs.

Evening Journal: Mme. Barbour's voice, an excellent organ, but somewhat metallic in timbre, was heard to best advantage in mezza voce.

Prihoda Makes His Bow

Vasa Prihoda, another of the violinists seeking the plaudits of New York concert-goers, made his American début in Carnegie Hall November 22d. For his program he chose music which was calculated to show the high development of his technique, and it was consequently difficult to judge what sort of musician he really is. Nevertheless, his technique is quite remarkable, and as a fiddler he made good at his début. It is sincerely to be hoped that he will show us that he is as fine a musician as he is an accomplished virtuoso. At both his first concert and the second, held in Carnegie Hall December 13th, he played such fiddlers' war horses as Tartini's "Devil's Trill" and showy works of Paganini, Sarasate, et al.

Tribune: Largeness of caliber is not to be found either in his tone or his style, but the former is marvelously clear and beautiful and the latter continent.

Spalding Plays

Albert Spalding, the American violinist, gave his first recital of the season in Carnegie Hall November 20th, and with his usual mastery played a program that included works of Corelli, Bach, Enesco, Brahms, Sarasate, Kramer, and two pieces of his own. The audience was large and loath to let the violinist stop adding encores.

Evening Post: Albert Spalding, greatest of American violinists, was at his best in his recital Saturday afternoon in his playing of two movements of the Bach G minor concerto, unaccompanied, and the great applause was completely justified.

A Spanish Violinist

Joan Manen, a Spanish violinist and composer, made his American debut in Carnegie Hall, November 16th, when he not only played works of Mozart, Bach and Sarasate, but also his own transcriptions of pieces by Porpora, Bach, Gluck, and Sarasate. Mr. Manen made a good impression, and he stands out prominently in the list of new violinists who have justified their existence.

Evening Mail: He brought to his performance intelligence, poise, admirable phrasing and a sure technique.

Sun: His phrasing was always effective, even when he exaggerated the slow tempo to the lagging point.

Chamber Music

New York has heard several splendid chamber music concerts this past month, for, aside from the Bloch concert, which is reviewed elsewhere, there have been the usual welcome recitals of the Chamber Music Society, and the Flonzaley and Letz Quartets. A suite by the late Charles T. Griffes occupied a prominent place on the program of the Chamber Music Society, and these players finished the evening with Percy Grainger's rollicking Children's March, which had an orchestral hearing last year. Notable on the Flonzaley program was the Stravinsky Concertino, written especially for them. The Letz program was chosen from works of Brahms, Mozart and Dohnanyi.

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NEW YORK, JANUARY, 1921

NEW YEAR'S resolutions are among the world's pet self-deceptions. Let us agree together to make ours sincere this year—as far as concerns music teaching, and ourselves as music teachers. Out of many possible ones let us select a few resolves that we really are in earnest about and mean to stick by.

As we are all looking toward better and more profitable teaching let us first resolve to try to develop our equipment—by reading. Let us decide to read at least four good books along the lines of our profession—one on technique, one on pedagogy, one on harmony and one on history or biography—and let's buy them with our Christmas money so that they will be ready at hand when we have the time to "chink them in" our daily work. Let resolve number two concern efficiency, covering an intention to study all our methods and material so that we will be able to recognize and eliminate all lost motion, thus saving time and energy. As a subdivision of this comes the demand for promptness in attendance from all students, and equal promptness to be insisted upon from parents in settling bills.

Decide that you will take active part in all public movements of musical character in your locality, and will give as much of your time as possible to this work—even at a sacrifice, if necessary. No teacher can be successful who does not participate in and give to community activities.

This list of resolves is small but faithful keeping of them will mean progress.

Stimulating musical appreciation in the youngest children is the best way to develop, or reveal musical capacity, and as a natural corollary, to create pupils. All types of teachers the country over will therefore be much interested in the work being done by the two leading phonograph companies along the line of introducing music, with cultural and stimulative intent, into the nurseries. The Columbia Graphophone Co. has just brought out a series of eight double faced records designed particularly to appeal to the littlest tots. A careful selection of the best classics with rhythmic and melodic value particularly in view has been made. The recordings are by a miniature orchestra and the arrangements are always simple and clear but full of variety and interest. Four numbers are on each double disc and the list includes favorite compositions by Beethoven, Schumann, Tschaikowsky, Gounod, etc.

The Victor Talking Machine Co. has issued a book, "Musical Appreciation for Little Children," under the guidance of Mrs. Frances Elliot Clark of its Educational Department, which, with a sympathetic understanding that is almost genius opens up the beautiful fairyland of music to the infant mind through the talking machine record. The teacher will find these Columbia records and this book a great aid in her task of setting the home phonograph to its proper use.

Walter Damrosch's orchestra seems to have been a sort of musical ambassador, during its recent trip through European capitals. Music as a diplomatic "gesture" is again in evidence, from the other side this time, in an offer by the French government of two free scholarships in the Normal Music School of Paris to American (U. S.) students. Official offer of these scholarships will be made through the French Embassy at Washington. For this year the scholarships will be for advance students of violin who will have their choice of Lucien Capet or Maurice Hayot for instructor. The Municipality of Fontainbleau also offers to assist American students by a summer school in the Royal palace under the direction of Francis Casadesus and Alfred Bruneau with the best French teachers assisting. The course will be three months with a nominal tuition fee.

The field for players of band instruments is constantly broadening. It is stated that there is a tremendous demand for players in factories and industrial plants where bands are an important part of welfare work, and where easy well paid jobs are awaiting competent players of band instruments. Those who want instruction and cannot find it locally need only turn to their Uncle Sam. He is conducting training schools for bandsmen that offer every advantage. Those who enlist for this training can be sure of the best opportunities. A chance is offered to develop talent for composition and conducting, and as well as to acquire the mastery of an instrument. Band Leader Frank J. Weber, at Columbus Barracks, Columbus, O., will answer all queries.

Western Music World

(*Continued from page* 33)

and dreamers as the real builders of civilization. The splendid climaxes were brought out by the chorus with good balance and solidity of tone and an impressive solemnity was given to the closing number. Mina Hagar, the only soloist, displayed a beautiful voice and excellent interpretation. Henry Hadley's "The New Earth," which the club gave last year, formed the second part of the program, with Olive June Locey, soprano; Mina Hagar, contralto; James Haupt, tenor, and John Sheehy, bass, as the soloists.

American music figured prominently on the program of the Chicago Symphony Orchestra at its concert November 20th, with Edward Burlingame Hill's suite, "Stevensonia," and Ernest Schelling's fantastic suite for orchestra and piano as the notable numbers. Mr. Hill's suite, based on child verses by Robert Louis Stevenson, contains a group of quaint tunes, ingeniously and colorfully orchestrated and of ingratiating musical matter. The orchestra played the suite admirably under Frederick Stock's direction and the audience liked it immensely. Schelling's suite is more symphonic in character and had Benno Moiseiwitsch, Russian pianist, as the soloist. He gave a poetic reading of certain sections and a virile technical crispness to other parts which made it an exhilarating performance.

Two violinists figured as soloists with the orchestra in its November concerts. Efrem Zimbalist appeared on November 13, with the Beethoven D major concerto as his virtuoso medium, showing his usual manual dexterity, natural musical temperament and high artistic ideals.

Albert Spalding, a native of Chicago, but known as well abroad as in this country, was the soloist on November 27th. In his playing of the Brahms concerto for violin in D major he strengthened his reputation as one of the leading violin virtuosos of the present day. At the same concert Mr. Stock outdid himself in his reading of the d'Indy symphony, No. 2, in B flat, in which its varying moods and its minutest points of beauty were brought out in a remarkable manner.

There was no soloist for the concert of December 4th, and interest in the program centered on John Alden Carpenter's suite, "The Birthday of the Infanta," arranged for symphonic performance by the composer from his ballet which was presented with such success last year by the Chicago Opera Company. A grotesque subject requires a grotesque musical setting and Mr. Carpenter was especially successful in clothing it with highly imaginative and appropriate music.

The Civic Music Student Orchestra, which was organized last season, scored heavily at its first concert of the year at Orchestra Hall, December 6th, with its rendition of Dvorak's "New World Symphony," which is no easy composition for a student orchestra to attempt. The results obtained showed, however, that the work done under Frederick Stock and his two able assistants, Eric De Lamarter and George Dasch, has borne good artistic fruit. The shading and tonal quality of the different divisions are already assuming excellent musical proportions and balance.

Frederik Frederiksen, well-known Chicago violinist and conductor, deserves special credit for bringing to hearing at Orchestra Hall November 30th a program of Scandinavian music, most of which was new to Chicagoans. Works by Niels W. Gade, Tor Aulin, Grieg, Petersen-Berger, Backer-Grondahl, Ole Bull, Jan Sibelius and Hugo Alfven were performed by a symphony orchestra of fifty players under Mr. Frederiksen's direction. The suite, "Master Olof," by Tor Aulin, brought out especially the indigenous themes and harmonic schemes of the music of the northlands.

The much-heralded "Love of the Three Oranges," by Serge Prokofieff, has so far failed to materialize among the novelties of the Chicago opera season. It is said that its difficult character, the coloratura chorus work and the operatic intricacies are responsible.

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New England

(*Continued from page* 32)

Two resident artists have made an unusually favorable impression here lately: Loyal Phillips Shawe, who sang in Jordan Hall on November 18, and George Smith, pianist, who played there on December 3. The feature of Mr. Shawe's concert was his singing of Tom Dobson's delightfulfully amusing songs, "The Rocky Road to Dublin". Mr. Smith plays beautifully, but his programme was of slight interest, largely made up of our familiar music.

Two American composers of reputation have lately joined the editorial staffs of Boston publishing houses. Louis Adolph Coerne has assumed the editing of piano music in the Oliver Ditson Company, and Harvey Worthington Loomis has joined the C. C. Birchard Company, publishers of educational music. The work of both of these men in the field of composition is too well known to need description. Besides his connection with The Ditson Company, Mr. Coerne has charge of the department of music in Connecticut College, New London.

A further step in the application of the phonograph to school-music has been made possible by the Phono-Song Course, lately issued by the C. C. Birchard Company and the supplementary records are to be found in the Columbia catalog. The course should be of great use to music supervisors, and it should be specially welcomed in those localities where the school teacher must do the music supervisor's work as well as her own.

Agide Jacchia, director of the Boston Conservatory of Music, is not only an able conductor and a well rounded musician, he is an idealist. Realizing that the cost of good music instruction in this country puts the acquirement of a musical education quite beyond the reach of those in poorer circumstances—and it is there that the greatest talent is often found, as a glance through musical history will show—he proposes to devote his efforts to the establishing of a free school of music in Boston. Not only the large but the small conservatories in Germany, Italy and France are supported by the state or the city where they are located, and Mr. Jacchia is convinced that by the application of proper effort a similiar situation can be created here. In his own school he is doing what he can by establishing scholarships partly at his own expense. If he can, directly or indirectly, convince those in state and municipal authority in this country that a part of the public funds should go to educating deserving musical geniuses he will have accomplished a noble work.

Piano Course for Beginners

The Universal Course of Graded Piano Study, by Newton Swift, now being issued by the Music Supply Corporation, Carnegie Hall, New York, is certainly worthy of serious consideration by the teacher who desires to work in the newest ways. It offers many advantages in addition to brevity—which is one not to be despised when combined with thoroughness, as it appears to be in this case. This course aims only to carry the student through the Primary Grade and Grade One; in a word, to cover the "foundational" work and to do that well. In this it is undoubtedly successful. It is described on the title page as a "Series of elementary lessons in the theory, technic and interpretation of music"—a description that is accurate. It is expected also to afford a systematic basis for school credits for music study.

A basic principle of the course is that children learn most readily by doing things, getting the "why" afterwards. In the very first lessons the children learn the keyboard and its use, playing little tunes by means of the syllable names, *do, re, mi.* The first lessons are in syllables and numbers—not notes, out of which develops ear training. Tactile exercises giving the child the "feel" of the spaces between keys are an important factor in the hand development work taken up with each lesson. Valuable preparation for sight reading comes from this and other devices for breaking up the complicated process of looking at the printed music naming the degree, finding it on the keyboard, selecting the finger, depressing the key, etc. While of the utmost simplicity, this material is not of the "kindergarten" variety. Moreover, it imposes no "method" in the technical use of the hands. There is, however, in the primary grade a delightful character of fancy and imagination that will help hold the small student's attention. The first scale is imagined as C and his company of tones in the very beginning lesson. The hands are shown with the fingers numbered. Each key is shown with its letter, its syllable name—do, re, mi—and its number name —I, II, IV, etc. Each chapter embodies a new idea, such as "Staff Homes of the C's," "Staff Homes of the F's," "G's Company of Tones," and in the later books "Grace Notes," "Chords," "Modulation." A lesson will include, as for example Chapter 1, Grade 1, "A's Company of Tones," material showing the formation of the scale of A Major Singing A's Company of Tones by numbers and syllables, "Company Drill" of A scale using both hands. Tactile exercise—playing an exercise with eyes closed from dictation. Ear-training test. Exercise for hand development. Transposition piece, explanation of musical terms, duet for pupil and teacher, and a page for chapter examination. Usually there are writing exercises. The author has been particularly successful in analyzing the steps of all his explanations, wherefore they will be clear to the child mind, though brief. The musical material is delightful, fresh and original, and the device of embodying several little suites —"A Summer in the Country," "Cinderella," etc.—in the work gives valuable continuing interest. Duets are frequently used with great cleverness and latter lessons cover the Great Masters.

What is specially grateful about the course is the atmosphere of true musicianship and musical appreciation that pervades it. The many compositions it offers are the realest of "music" and far separated from the perfunctory studies and recreations common in older "courses." The text is imbued with that reverence for music which is intelligent and cultured and not emotional and mawkish.

Music as an Awakening Influence

By establishing harmony in the individual consciousness, harmony of mass consciousness must follow, for in the fundamental things of life individuals differ very little. The desire for more joy, more love, more health, more happiness, is universal, and makes us all akin. This life of completeness is not merely a Utopian dream; it is a practical result of co-operating with a law, the harmonic law. So says Harriet Ayer Seymour, in the first chapter of her recently issued book.* Music, says the author, will bring about an awakening of the individual's larger self, and in the new education it must be classed as a necessity rather than as a luxury. Music will be the pacifying influence that will put everybody in the proper frame of mind for their life work, and fullest co-operation with their fellow men.

After this introduction the author attempts to show how these things may be brought about, and, as in her previous book, "How to Think Music," she urges the teaching of musical instinct rather than its technical phase at the beginning. The various chapters are entitled "Awakening to Life Through Music," "Melody, Rhythm and Harmony," "Music for Children," "Practising," "Technique," Music for Grown-ups," "Phonographs and Pianolas," "Music and Health," "The Philosophy of Music," "Books and Music," and a list of phonograph records chosen from the catalogue of the Columbia Graphophone Company.

* What Music Can Do for You, by Harriet Ayer Seymour: Harper & Brothers, New York. pp. 216.

"The Music of the Discs"

(*Continued from page* 31)

Both this number and the one from Boris are here recorded for the first time.

Paul Althouse, tenor, does full justice to the dramatic songs "There Is No Death" (O'Hara) and "The Blind Ploughman" (Clarke). The latter song rises to a fine climax on the words "God took away my eyes that my soul might see."

A less intense but thoroughly appealing pair is "I Love You Truly," by Carrie Jacobs Bond, and the old favorite by Bayly, "Long, Long Ago," sung by Marion Cox. Mrs. Bond's songs have an affectingly human quality, and this one is rendered by Miss Cox just as it should be.

We should like to hear her sing Arthur Penn's melodious "Sunrise and You," which, with "Shamrock Leaves," is entrusted to Ernest Davis.

Two piano numbers with verve and dash—a Tango in D, by Albeniz, and Marche Fantastique, by the artist himself—are played by Rudolf Ganz with his usual finesse.

Victor

Of the sumptuous Victor array which includes several records that are altogether gorgeous, the Spanish song "Oi Luna" sung by Giuseppe de Luca (Cardillo) is especially captivating. To our way of thinking de Luca's artistry has never been shown to better advantage.

Emilio de Gorza, also a baritone, makes the skilful and emotional most of a song of far less distinction, "Garden of Memory" (Phillips).

Hulevy's opera "La Juive"—in portraying the leading rôle of which Caruso inspired the critics to proclaim him a great actor as well as singer—is now represented in phonographic music for the first time, with the aria "Rachel! quand du Seigneur la grâce tutélaire," sung by Caruso himself.

Madame Homer and her daughter present, as an exquisite soprano and contralto duet, the lovely Schubert song, "My Sweet Repose" (Du bist die Ruh).

American art songs are given by Geraldine Farrar, who sings "At Parting" (Rogers), and by Madame Schumann-Heink, who sings "The Home Road" (Carpenter)—each a separate disk.

There are three superb instrumental records. Jascha Heifitz plays the beautiful Dante Lalo's Symphone Espenole for violin and orchestra; Alfred Cortot, the brilliant French pianist, plays dazzlingly Chopin's "Tarentelle" (Opus 43); and the Philadelphia Symphony Orchestra, led by Stokowski, gives a colorful and electrifyingly rhythmic performance of Liszt's Hungarian Rhapsody No. 2 (somewhat condensed).

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Annual Meeting of M. T. N. A.

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:-: for February 1921 :-:

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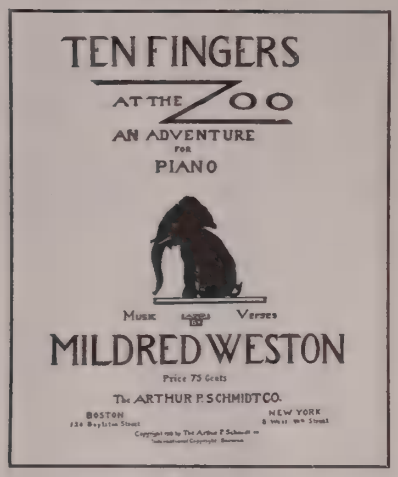
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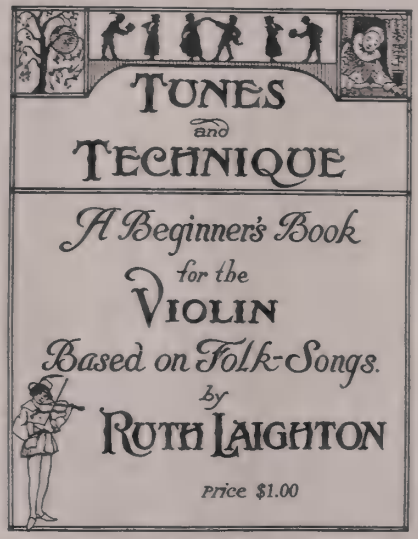
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The Musician
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The Music Teachers' Magazine

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Speech is Part of Musical Education

Whatever Branch of Music You Teach You Should Consider it a Duty to Help Your Pupils Enunciate Properly

SLOVENLY speech is one of the besetting sins of the young American generation. We are more careless about our speaking voice and the way we pronounce words than about anything which belongs to our national culture. Speech is the greatest outward evidence of culture. Did you ever meet a great artist in any line that did not speak with distinction? If you ever have it has surely given you a great shock. Almost universally a carefulness in speech goes with artistic achievement.

Whose fault is it that we have come to such a pass? Among our English cousins it is considered a disgrace for a child to use the King's English in slipshod manner. Parents take great care to see that the youngsters have pure vowels and handle their consonants correctly. Here we have no reverence for the King's English to keep us straight, and there are a thousand nationalities bringing into the country a thousand different tongues, and ignorant and wilful mispronunciations, and hence our problem of keeping speech clean is all the more difficult.

The consciousness of our national defects in speech is not as keen in the American homes as we might wish it to be. Parents as a rule do not appreciate how lackadaisically their children speak. This is because we have no standards of purity here, and a great many of our fathers and mothers have their English only as an adopted tongue, and are not so quickly aware of the common twang that gets into their children's voices and thus are not on their guard against the gutteral voice production and slang phrases that their youngsters pick up mentally from the crowds on the street.

Who can more naturally be a check and guide along the lines of better speech than the music teacher in the community? He or she is in close touch with most of the young people and, if the right kind of teacher, has an influence in matters of this kind going beyond even the parents'. It is often unfortunately a fact that children are more irritated than helped by parental criticism of their manners and methods.

There is a very definite movement on foot today to tackle this great national fault of careless enunciation. The work is being done by the National Association for the Improvement of American Speech, which has recently been organized under the presidency of Dagmar Perkins, with offices at 945 West End Avenue, New York City. Behind the organization is a list of people prominently identified with musical work in this country, Otto H. Kahn, Paul D. Cravath, Mrs. Oliver Harriman, to mention but a few. The idea behind this work is summed up in the association's statement that "purity of speech makes for national unity and national culture." One of the lines of activity of the association is the training of teachers of speech, and there is a school being maintained in which the principles of good speech are studied, and the methods of correcting bad speech outlined.

For the teacher who realizes the value of concerning herself with the speech of her pupils this association offers opportunity for getting practical information that will be of great value not only in checking up the teachers own enunciation, but also for laying out a plan of a practical character for helping the pupil. Booklets and literature are available to those who are interested and there are courses for those who want to take this work up in a major way.

Almost any teacher will find parents welcome the suggestion that she help in correcting the speech of their children. She is certainly the right one to undertake it if the parents are unable to handle the problem, or to co-operate in whatever work they may be doing with their children. The word-chewing habit is national, and seems a sort of offspring of the gum-chewing habit, and few children indeed have escaped its contagion. No type of home is immune to it.

Speech is practical music, and for that reason naturally belongs in the department of the music teacher. If this idea is properly presented to parents, they will appreciate the work that the teacher can do for them along these lines. They are spending money to give their children an accomplishment, music. This accomplishment is only half-value if it is contradicted by uncultured, slovenly speech.

The Musician has given its readers recently articles by David Bispham, bearing on this matter of clean speaking. Mr. Bispham is really the pioneer on this ground. He was the first to set before the American public the idea of clean-cut enunciation, as a singer giving always a most artistic example of his principles. It is, of course, an axiom now that a singing teacher should make clear and cultivated enunciation an essential part of singing teaching, but what we want to especially emphasize, however, in this article, is that this work with enunciation is a work for all music teachers, and that it largely rests upon them to develop in the next generation a proper reverence for the language we speak, and to inspire a careful handling of it.

he Miniature Score As Giant Killer

The Student Armed with Pocket Size Music Texts Gets the Maximum Value Out of a Concert

By Ernest R. Voigt

A VISITOR to one of the autumnal music festivals, held amid New England's prettiest hills, was seen at the certs with a large book under his arm. e mysterious volume was not opened at playing of one of the last Beethoven artets; it remained closed during the permance of intricate modern music. Being all appearances a musical score, carried the purpose of ocular consultation during al delectation, one began to wonder what k among those programmed it could be. e curious were satisfied at last. The book pressed into service when a foursome excellent singers, with a team of able yers "at the piano," gave the "Love ltzes" by Brahms for quartet of mixed ces and piano four-hand accompaniment, limpid, charming set of tunes in triple e. Then there was fussy turning of pages, a becoming air of importance and the le that claims sole proprietorship for a k of art that most people have disowned. is the reader of that score revealed him- what he was, old-fashioned, for which re is ample excuse, and amateur, for ch there should be little or no excuse. But be it said right here, the gentleman the copy of the Brahms waltzes is a nber of a large family. His next of kin is long-haired, bespectacled youth who by e happy chance has stumbled upon the e orchestral score of a futuristic tone- m and sees fit to advertise the progressive- s of his taste by attending the only per- mance of the work in a place well chosen attract the eyes of the audience. With ve and haughty mien he buries himself the pages, knowing little of what they tain, knowing less of what he is hearing. is in luck if he reaches the end of his y turnings with the last measures of the ic. The would-be reader of that score nothing but a public nuisance. His en- nce into any concert hall should be pro- ted by law.

nd yet, what is worse than the individual ds and misdeeds of these two representa- s of dilettantism and snobbism, is the judice which people of their type arouse inst one of the most enjoyable, and to ous music students, most valuable, man- of attending concerts of orchestral or mber music. The student who would n his ear to the detection and identifica- of the many voices in an orchestra, could no surer help than to listen, while his s are following the score. Those intent n writing for the orchestra or for large ral masses, those above all who are de- us of fitting themselves for the task of ducting such bodies of players or singers, derive the full benefit of studying scores when by combined reading and hearing, r careful study at home, the printed sym- become living sounds in the concert hall.

In Europe, where they have been delving into matters musical a little longer, if not more thoroughly, than we have in America, the need of handy, low-priced scores for the student's and the musician's private library, has long been realized and has received the attention of all the larger publishing houses. At Durand's in Paris, at Schott's in Mayence, at Bote & Bock's in Berlin, one can obtain all the scores of orchestra and chamber music in pocket editions, painstakingly engraved and—at least in days before the war—printed upon excellent paper. The prices of such editions are moderate. Perhaps the most noteworthy achievement in this line is that of the house of Eulenburg, in Leipzig, which has, for years, issued all the standard symphonies and overtures of the classic and newer repertoire in its famous series of Miniature Scores. What a delig to follow with your own eyes the adroit "ju gling" of a theme, from instrument to instr ment, in a *scherzo* of Haydn's; what sati faction to scrutinize the means by which t songful intensity of a Beethoven *adagio* tak such a hold on us; what profit to analyze t woofs on which the pure and solid fabr of Brahms or the iridescent brocade of Rin sky-Korsakoff are spun; what revelation see the subtle and yet simple ways of ton blending by which a Debussy or a Rav achieved their miracles of orchestral coloring All the full scores of Wagner's "Ring of t Nibelungen," of "Tristan" and "Parsifal of Debussy's "Pelleas et Melisande," Ravel's "Daphnis et Chloe" may be had thu compactly and conveniently printed.

The American music student has not y awakened to these facts. The sensible us of orchestral scores in miniature edition is something that remains to be taught. Pe haps, if introduced more widely, if studie more earnestly, the "pocket-score" may prov the mightiest factor in ridding the musica life of America of its two giant evils, th amateur and the snob.

Organize Music Study Clubs

By Mrs. C. L. Steele

THE advantages to be derived from the plan of Music Study Clubs formed among one's own pupils are innumerable. From practical experience of years as a teacher of piano and voice I have found great satisfaction from work in junior and senior music study clubs organized from among my pupils of whom I have them of all ages and sizes.

In the senior classes our study has been mainly of late two, three and four part chorus music for ladies' voices, and the coming season it is planned to take up the study of music history and musical appreciation. For the junior classes I have aroused much interest in my talks on the American composers and artists, believing that we should be well informed on the music of our own country. With this is used a valuable study of musical history and analysis presented in an intelligible and interesting manner, within the bounds of the appreciation of young students.

To-day it is not enough to sing or play well—but one must necessarily be well informed on various musical subjects and the current events of the day as well.

It is the duty of every teacher to inculcate a desire for good literature, the gems of prose and poetry, and to interest the young mind in good pictures and art work—for all of these tend to develop the imagination and a good concept of tone and color, the lack of which two things are most frequently the cause of failures, these factors being absolutely requisite to the acquirement of successful musicianship.

An intimate acquaintance with the best ideals in literature is a necessity and especially to the one who would aspire to be a singer. Piano study is a necessary adjunct to vocal, violin, or any other line of musical work, and can be made a tributary, feedin as it were the very avenues of vocal develop ment presented in a careful study of th fundamentals, phrasing, expression, melod study, etc.

To one of special vocal talent, desirin eventually to specialize in voice work, th piano study should be presented mainly wit these points in view, reinforcing the avenue and channels to be pursued to a further de gree of perfection when one is of sufficien maturity to begin the real development of th singing voice.

The Music Study Clubs with the work pre sented in an interesting, systematic manner together with the experience of playing, sing ing, reading or talking in an authoritative but reposeful and dignified manner, thus learning, while young, to give expression i various ways to an artistic presentation o their knowledge and information, with mod esty and yet with confidence, learning t give perfect attention and to show adequate respect and regard to the views of others, are among the advantages to be gained by stu dents, through these study classes, which will ultimately fit them for association with the larger growth and development of musical life.

Whatever stimulates the channels o thought, purifying it and raising it to a higher plane, even to the point of idealism, is good for students of all ages,—be it song painting, poem or sermon. One cannot ac complish without clear concentration o thought. He who can awaken pupils to a clearer view of thought and to higher ideals of life and a better standard of music, is indeed worthy to be called a "teacher" and is obeying the highest calling.

Playing Fair With Pupils

Before Accepting A Pupil, What Serious Effort Do You Make to be Sure the Talent is Worth Cultivating?

By W. J. Baltzell

ALL a teacher accept anyone who aplies for instruction? Shall a teacher keep a pupil as long as the lesson fees thcoming?

se are two questions in regard to the of the teacher's work that are full of tion, and of interest as well.

acher of singing told the present writer will not accept as a pupil a man or a until as a result of certain tests he is d that the applicant has definite qualiis for the study of singing, such as a f at least average quality, intelligence, hat he, the teacher, deems sufficient on. After a period of study, by no long, if the pupil does not show a ness to work regularly and seriously acher declines to give further instruc-

ther teacher, also of singing, said that eves that almost every person can learn acceptably, and that it is the exception man or woman of average ability can- taught. As he views the matter it is siness to find the means to awaken a to sing and create a willingness to do onable amount of work to learn to sing. d not say under what conditions he refuse to continue instruction.

ird teacher—of piano playing—insists ne one who is to receive her instruction how physical fitness, as to hands, hearuick motor reaction to nerve stimuli, fitness in the way of understanding, reness of mind and especially of memory, edagogic fitness; that is, willingness to ght and to follow instructions. She hat patience is a necessary virtue, and all the pupils she has had not one has been a failure. She has never dis- a pupil for not coming up to a certain rd and has never tried to establish a rd.

ourth teacher—also of piano playing—hat he will accept anyone who applies struction and will keep anyone so long will do a moderate amount of work and is lesson fees. He says, rather cyniit seems, that if he does not teach the pupil someone else will. As for himne knows that he will not injure the musically, whereas he acknowledges ne others may. So he keeps the pupil kes the money. (It must have been a of this sort of whom the writer heard ly, a young woman who has been taksons for a period of seventeen years. now twenty-four.)

ll a teacher steadily hold out encouragето pupils and to parents if the facts do not justify such reports? What would you do if you felt that you could not honestly advance a pupil?

As a concrete example of the methods of some teachers the following is presented. It is based on a letter written to an institution in New York. The writer of the letter is a workingman who seems to think that others have been treated unfairly by musicians as he has been. The facts concisely stated are:

When his boy was seven years old the father was persuaded by a friend to start the little fellow in violin playing. A good teacher was secured, one who gave constant encouragement to the parents, and held out great hopes of a successful career for the boy. Money urgently needed for the home was set aside for the boy's lessons, the price for which advanced until ten dollars per lesson was paid to the teacher. Now when the boy is fourteen years old, and in the High School, the teacher tells the father that there is no use in spending more money on the boy.

The teacher who reads this should ask himself: Does it require seven years and the expenditure of much money to determine whether or not a boy can lay the foundation for a successful musical career?

This is not a matter for theorizing but for judgment, based on the facts of one's own experience.

The teacher should think over the records of his own pupils, those now at work and those who were with him for a time and then discontinued instruction or went to other teachers. Will it take seven years for him to decide whether or not any one of his pupils is specially fitted to make a success in music?

Some years ago the present writer was in conversation with a prominent violinist, a member of one of the great American symphony orchestras. During the talk it came out that the player commenced his studies in violin playing at the age of seven—like the New York boy previously mentioned—in Leipzig. At the age of nine he was entered in the Conservatory; at fourteen he graduated from the regular course and was able to fill a position in one of the numerous small theater orchestras. During the next two years he continued his studies with occasional lessons from older associates, much chamber music practice, and thorough routining in the standard and classical orchestra repertoire. Before he was seventeen years old he came to the United States, again took up his studies with a famous artist and concert master, and at nineteen was accepted as a member of the orchestra to which he still belongs.

The present writer maintains that if the teacher of the boy referred to in the letter did his duty as an instructor and a man, the boy, after seven years of steady work, should be able to play well enough to support himself and contribute to the home necessities. In that time he should have laid the foundation for a sound technic, should have a fair mastery of all the technical problems, and should know the repertoire of studies and other works for public playing. This is not unusual.

In fairness to the teacher who has been criticized it is right to say that no information is given as to the number of lessons the boy received during the seven years. Was the work regular, systematic, and interested? If two lessons per week were taken during the regular teaching season, which is longer for children than for adults, the boy may have had seventy-five per year, more than five hundred in all.

It is not an exaggeration to say that almost any teacher would be delighted to be able to look forward to having a pupil under his instruction for five hundred lessons, and would be almost willing to guarantee definite results so far as the acquirement of technic is concerned.

How long a time is required in which to reach a decision as to a prospective pupil's qualifications for reasonable success?

A few weeks ago a young man called on a teacher of long experience and recognized authority in his profession for a "try-out" of his voice. He had received some instruction —also encouragement—from two previous teachers. The voice proved to be a tenor of good quality, fair range, and at least more than average power, a voice better than a teacher has offered to him, about three times out of five. One of the questions the young man asked was: "How long will I have to study before I can get into concert work?" Not a doubt in his mind as to his own ability. The teacher's reply was interesting:

"My boy, I will not undertake to tell you that now. I shall want to work with you for a time. You have a voice. But you must prove that you have qualities of head and character to lead you to success. We shall try to develop them as well as the voice. I want you to follow my teaching implicitly for the whole season. Then we will talk as to your likelihood of success."

Work out a series of tests for applicants. Find out what they seem able to do, and get

(*Continued on page* 15)

The Teacher's Library

Some Suggestions on the "First Choice" Books for the Teacher's Studio Shelf

By H. H. Bellamann

A VERY large percentage of the music teachers of America live in towns and small cities which have no public libraries or whose libraries contain few works, or none, on musical subjects.

A teacher who is serious in aim and purposes to advance professionally cannot afford to neglect the building of a small private library. Only in this way can he have the constant advice and guidance of authorities. Only in this way can he keep abreast of musical thought and be ready to offer to his pupils the best of new ideas.

We could not think well of a physician who subscribes to no medical journals and whose professional library consists of nothing more than the out-of-date books brought down from his school days. Every profession has now its special literature, and while the literary material of some professions is less ephemeral than that of medicine, it is still necessary to keep pace with the rapid progress of modern investigation.

A great many teachers have in their studios nothing more than one or two texts on the history of music, a harmony text and a dictionary of musical terms.

It is the purpose of this article to urge upon every young teacher of music the immediate beginning of a personally owned library and the list of works suggested here may be modified to meet the special and peculiar needs of the individual. Teachers of singing are, as a rule, the worst sinners in this respect. The average teacher of piano, organ or violin is more interested in matters of general musical culture, but it is nevertheless most strongly recommended that the advice following should be considered by all teachers of music. Musicianship is among the first necessities in the making of a good teacher. A knowledge of even obscure phases of the history of musical development will not prove valueless.

The suggested works are roughly divided into groups, each of which first names fundamental and very necessary volumes, proceeding then to mention of treatises of a more advanced and particular kind.

General Music

First, perhaps, should be suggested a good encyclopædia or dictionary. The largest one is *Grove's,* which is in many ways invaluable. It constitutes a small library in itself. For one who reads French there is the great *Encyclopedie de la musique et dictionnaire du conservatoire* now in process of being published. It is constructed on a unique plan and will be, when finished, one of the greatest monuments of musical literature.

Matthews' *How to Understand Music,* and his *Music, Its Ideals and Methods* are, unfortunately, neglected works. They are brilliantly written and very useful as a summary and analysis of a great amount of music. *How to Listen to Music* by H. E. Krehbiehl and *What Is Good Music?* by W. J. Henderson are also good, though both are written in more popular style than the Matthews volumes and are intended rather for the lay listener. Both books can be recommended to the pupil who is an interested learner. *Musical Art: Old Standards and Modern Tendencies,* by Johnstone, rather lacks sparkle after the manner of many such books written in England, but contains nevertheless some delightful pages. *Musical Studies* and *A Musical Motley,* both by Ernest Newman, are brilliantly done volumes and are very stimulating to further investigation.

Lawrence Gilman, who is very sympathetic to modern movements, writes fascinatingly in *The Music of Tomorrow, Phases of Modern Music,* and *Stories of Symphonic Music.*

Music and Poetry, by Ambros, and Pauer's *The Beautiful in Music* will prove good reading. The *Proceedings of the Music Teachers' National Association,* published annually, contain countless articles embodying the best ideas of American teachers on a wide variety of subjects. Elson's *Mistakes and Disputed Points in Music* is amusing, interesting and instructive to the pupil if left in the waiting room for casual perusal.

Every thoughtful and progressive teacher in the country should possess Carl Seashore's *Psychology of Musical Talent.* This is a pioneer work which surely marks the beginning of a new era in the study of the pupil. Many of the experiments and tests can be carried out without apparatus and with but slight knowledge of applied psychology, and will stimulate the greatest interest in the pupil besides furnishing data of the most illuminating kind for the teacher. Dr. Seashore's findings throw a flood of light on many of the most vexing problems of teaching.

History

The history of music, music's own background, from which we must derive much of the material for the creation of musical style, is represented in musical literature by so many volumes that a choice is difficult.

Indispensable, however, is Waldo Selden Pratt's large volume, *The History of Music,* which serves better as a reference book than as a narrative text for class-room use. Better for the younger pupil or for use in the early work of junior colleges is Baltzell's *History of Music* or Gantvoort's *Familiar Talks on Music History.* Langhans' *Twelve Lectures* is scholarly and stimulating. Covering special fields and of extreme interest are Weitzmann's *History of Piano Playing and Piano Music,* Smith's *The World's Earliest Music* and Crowest's *Notation.* There are hundreds of biographies and essays on special periods. The following are conspicuous: Schweitzer's *Bach,* a monumental work on the great Johann Sebastian, more valuable from the standpoint of modern criticism than Spitta's great work. It is modern in every particular, being the work of an authoritative interpreter. Vincent d'Indy's *Cesar Franck* is much more than a biography. The finely restrained enthusiasm, the keen critical insight and sound historical judgment lifts it out of the usual class of biographies and places it among the most valuable works of aesthetic and critical significance.

Ernest Newman's *Study of Wagner* is a fresh and breezy book, free from both uncritical enthusiasm and the heavy pedantry that makes so many German works on Wagner impossible reading. It is one of the very best of all books on Wagner. Fuller-Maitland's *Brahms* is a warmly sympathetic study of the great master whose intellectual severities seem so often to be too forbidding for the music student.

From the brilliant Frenchman, Romain Rolland (everyone should know his gigantic *Jean Christophe*) we have two volumes of very informing studies, one of older composers, one of composers of later times. The second is of incomparable value in the study of d'Indy and Debussy. Two volumes of *Musical Studies* by Hadow are good solid reading. They have stood the test of time, though falling now a little short of the demands of modern scholarship.

An extremely interesting series of

(*Continued on page* 29)

The Primary Teacher's Guide

A Department of Suggestions on Teaching, Specializing on Programs and Material

By Olive Beatrice Lennox

"To the true teacher every pupil and every moment of every lesson is interesting. He who looks upon teaching as drudgery is not a good teacher—is indeed no teacher."

DR. FRANK DAMROSCH

ONE beautiful spring morning, not many years ago, there came into my studio, most unwillingly, I could see, a young lad with his mother. The boy was about eleven years old and was bubbling over with mischief and high spirits, and I knew immediately what his mother had come to tell me—"Would I not try to see if I could interest him in music, for while he loved to hear music and to whistle and sing—he hated to practice and hated more than anything else to have his lesson day come." His mother wanted to give him one more trial, feeling sure that if only his musical sense could be awakened, he would be grateful all his life for the added enjoyment and culture it would give him. So he came, and from that day on never so unwillingly. Music became to him a real happiness—and this is the way we did it:

I saw at once that the boy's whole idea of music was wrong. He imagined that practicing was sitting an interminable length of time—which his mother called an hour—on a hard bench before a piano, in view of a clock that never seemed to move—making his fingers sore playing scales, while the boys were playing ball outside.

Such torture represented music to him. But he liked to sing, and I found that to sing college songs like his older brother, was his ambition. Here was my chance. I could interest him in music at the point where he was responsive.

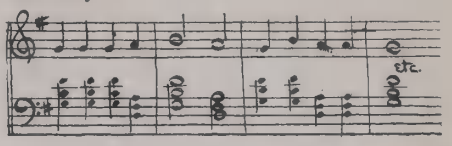
So I said: "Do you know the college song, 'Dear Evelina, Sweet Evelina'?" "Oh, yes," he answered, all eagerness. So he whistled the tune and then picked out the melody on the piano.

"Now that you have played the melody, lets make up a bass and play an accompaniment while you whistle," I added. The song is one that can be harmonized with but two chords, the chord of the tonic and that of the dominant. So I explained the character of the two chords and let him find them. By playing the root of the chord with the left hand and all the chord with the right, he had an accompaniment to the melody he whistled. What fun that was—not at all like a music lesson. Then he played and sang in the same way, 'Oh, Where, Oh, Where Has My Little Dog Gone,' and 'London Bridge Is Falling Down.' He found, too, by changing the key note, he could play the same melody in any scale and that they all sounded exactly alike. What a discovery that was! Then the scales took on a new importance and he could hear that the chords on I and V had the same character in any key even though the notes were different.

I played many simple folk songs, letting him hear the I and V chords so that he could distinguish them when they came in any harmony.

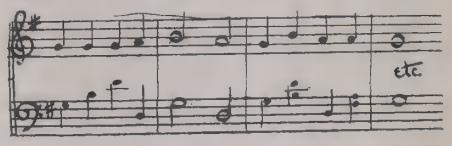
After these chords were played and written in all keys with much drill on their inversions, we were ready to add the chord of the subdominant to our list. With these three chords, there is enough chord material to harmonize many songs. Folk songs are the best material to work with.

The first one we took was an old French air called "Au Claire de Lune." First he listened to the melody as I played it—singing, writing and playing it in several keys. Next he played the chord which he felt belonged to each melody note—the melody note being one of the notes of the chord. An entire chord was played with the left hand in this way:



After this he wrote a bass, sometimes using the root, sometimes a part and sometimes the whole chord.

It went like this:



This was fine and not like music lessons. Then he brought in a melody of his own written after the form of this French song and he could play it in any key I asked—and also harmonize it.

Among other folk songs we used were:

"Dixie," "Auld Lang Syne," "Annie Laurie," "All Through the Night," "Flow Gently, Sweet Afton."

And with the use of the chord on II he harmonized the "Spanish Cavalier."

We also made use of the phonograph for extra home work by listening to records of folk songs. The following Victor records are splendid to use: Promenade en Bateau — 72165-A. Savez—Vous Plantez les Choux—721655-B. Ah, vous Dirai-je, Maman —72166. La Bonne Aventure—72166. And learning to sing and play them phrase by phrase—he added many melodies to his memory which he played in different keys and harmonized with simple chords.

The phonograph can help in many ways and one of the most important is in teaching a pupil to sing the key note. A piece can be started and stopped at any time and the key note sung. For other home work, I had the boy take several melodious records for

(*Continued on page* 33)

Pieces of Interest to Boys

Humorous Story, by Eilenberg—Grade II
Up Grade March, by Geibel—Grade II.
The Jolly Huntsman, by Merkel—Grade II.
The Clown on a Tight Rope, by Schytte—Grade III.
The Juggler, by Edythe P. Hall—Grade II.
Youth Courageous, by Hugo Kaun.
Marching Along; Ships at Sea; Giants, by James Rogers—Grade II.
Jack Horner, by James Rogers—Grade I.

Program Given By Pupils of Miss H. Cecil Houghton, Allston, Mass.

Sonatina—For violin and piano.....Hauptman
Tin Soldier's Guard, from "At the Toy Shop," by Huerter
Valse.....Hugo Reinbold
Little Jumping Jack.....Huerter
Duet—Always Merry—Schwalm. From "Duets for Young Musicians." Published by G. Schirmer, Inc.
A Little Conversation, and
Northland Cradle Song,
From Miniature Melodies by Jessie Gaynor.
Duet—Andante—Haydn, from Schwalm's Duets for Young Musicians.
Down by the Frog Pond, and
A Japanese Doll,
From Twelve Pieces by Newton Swift.
Waltz—Op. 12.....Grieg
Prelude.....Bach
Witches' Dance.....Schytte
Sonatina for piano and violin.....Hauptman
Miss Houghton uses and recommends for beginners the First and Second Solo and Duet Books by Angela Diller and Elizabeth Quaile. Also the "Classical Album," published by C. Schirmer, Inc.

Music Played By Primary Pupils On Program Given Recently at the Granberry Piano School, Carnegie Hall, New York City

*Little Study—G minor.....Mueller
*Hopp, Hopp, Hopp—G major.....Wohlfahrt
*Barcarolle—D major.....Grenzebach
*Hunting Song—G flat major.....Synes
The Doll's Dream—Op. 202.....Oesten
Minuet—G major.....Bach
The Evening Bell.....Kullak
Waltz—F major, Op. 174, for 2 pianos, 4 hands, Gurlitt
Valse—C major—Op. 51.....Loeschoen
Tarantella—A minor—Op. 51.....Loeschoen
*March—D major.....Loew
Gavotte—D minor.....Mrs. H. H. A. Beach
Andante—Op. 81,
*Allegretto—Op. 81,
From Duets Op. 81.....Gurlitt

*Were played in major and minor keys as requested by the audience.

Some Books for Teachers Which Are a Great Assistance in This Work

First Year Melody Writing, by Thomas Tapper. Published by Arthur Schmidt Co.
How to Think Music, by Harriet A Seymour. Published by G. Schirmer, Inc.
What Music Can Do for You, by Harriet A. Seymour. Published by Harper & Brothers.
Some Essentials in the Teaching of Music, by Dr. Frank Damrosch.

Monthly Teaching Analysis of a Composition

Je Suis Trop Jeunette*

Nay, My Years Are Tender

Transcribed and Harmonized by Deems Taylor

By Mortimer Wilson

IN the contour of genuine charm there is scarcely a more prominent attribute than simplicity. And while simplicity, as well as floridity, is a relative term, there can be no serious opinionated differences between judgments relating to manifestations of these two qualities when set in juxtaposition to each other. Thus, in "Je Suis Trop Jeunette" there shines over all the artless brilliance of a true melodic folk song spirit, notwithstanding the sometimes modern and again *quasi* mediaeval chord structures and progressions of the harmonization, and which in every instance serve to heighten the *naive* character of the song.

Among the eleven "Traditional Airs", transcribed and harmonized by Mr. Taylor, which form the series from which this one is taken, there are authentic examples of early song from France, Belgium, Scotland and England. That they are all charming can be readily inferred when one is familiar with the painstaking care and love's labor which the transcriber has bestowed upon this one. If there is envy in our American hearts it should be for Europe's longer life which had given her opportunity in peace to sing the songs of her people and of her lands, until the canker of selfishness in the few rotted the lutestrings of all. Looking upon these songs, then, as from a twice-removed epoch they become doubly valuable; for it is not likely that ever again a simple heart will sing a song of its sophistry merely because simple hearts and unsophisticated souls are not with us any longer. That necessity which gives rise to a folksong is heartfelt love of nature, kin, friend and pursuit, and until the world is less selfish than it is now we need expect no new masterpieces of folklore.

The transcriber has also been his own translator, and has set in English "Nay, My Years Are Tender", wherein nothing of the spirit is lost from the original. In poetic lines we are accustomed to many forms of rhythm and meter, but in tonal *phrases* we have come to look upon two-measure or four-measure divisions as standard. Here we have a three-measure *phrase-division* which, while sometimes demanding a very slight punctuation in the rhythmic flow, only adds to the quaintness of the piece by eliding a part of the rhythmic *foot* naturally expected at the end of the line, in order to complete the "fourth dimension". Likewise we find the same effect in the broader application of this elision in the period of triplet lines instead of the usually expected quatrain. "Hiawatha" is a splendid example of this three-line period:

"You shall hear how Paupukeewis,
How the handsome Yenadizzi,
Danced at Hiawatha's wedding."

Thus the poet often sets a considerable task for the composer, who must preserve the original rhythm and at the same time conform to the more rigid requirements of musical subdivisions and continuity. Then after all comes the necessity of the singer's understanding before the creation and the subsequent re-creation of the work may stand completed.

Too often singers are content with only "knowing the melody", leaving the rest to the accompanist who will "follow along as second fiddler", and supply the real material which makes the voice-part effective. This was all well enough before the *art song* made its appearance, but nowadays unless the singer is as familiar with the piano part as with the voice part there can be no real *ensemble*.

For those singers who have not the possession of *absolute pitch*, the composer has given the sustained *keytone* as an introduction. A longer prelude would be less effective. The first phrase (1) then announces the mood which is consistently preserved throughout the song. A tone-volume of soliloquizing quality used here must allow for the subsequent relative variations of *mezzo forte* and *pianissimo*. *Sostenuto* and *bel canto* only will preserve the mood once rightly established. As the *tempo* is quite slow, *andante mosso*, a considerable breath control is indispensable. The punctuation in the text permits the next phrase (2) to be slightly separated from either side, although the two remaining phrases (3 and 4) of this period allow of no cessation in the continuity. An extra tax upon the singer must be prepared for in order to meet the *crescendo* and *rallentando* in the closing phrase (4) of the period. Since the voice part is duplicated as the upper voice of the accompaniment, additional support is thereby given; however, this voice duplication in no way detracts from the harmonic completeness of the piano part, which contains and maintains a progressive interest in keeping with the mood. Formerly, certain contrapuntal purists would have omitted the consecutive fifths which appear between the bass and the voice part at the close (2) of the second phrase, but the listener of today regards such progressions with much less sanctity. And again we find a similar instance between the bass and the tenor in the second and third measures of the third phrase (3), which like many similar progressions in other modern works are used with telling effect dramatically. During this period the original *tonality, G Sharp Minor* is preserved.

Beginning with the same material as first announced, the second *period-division* of four phrases (5, 6, 7, 8) tonally contrasts by modulating to the *Dominant Minor* (D Sharp Minor). The characteristic new motive is first met in the second measure of the second phrase (6), and is developed extensively during the last two phrases (7 and 8) of this period, and becomes extremely well fitted to the coy manner in which the lass reiterates (9, 10, 11) her loyal devotion to the lover hoped for and expected. At these points, naturally, the text will require a distinct punctuation. This necessary interpretation has been plainly indicated by the composer, in the use of the *tenuto* on the word "And", which well reminds us all of the manner in which we have proudly conjunctivized recitations of our childish desires or accomplishments. The second section (7 and 8) of this period allows the piano to depart slightly from the stricter lines of the voice part, although continuing adequately to support it. In the rhythm, here, is a faithful expression of the confidence of a trusting maid, shy but determined.

The true *song form* is completed now by a return (12) to the first (musical) subject material. A difference in the accompaniment only is now made, depart—still more from the general contour of the voice part, and closing the first extended verse in the original tonality. Following as a refrain, the material of the second (13) and first (14) periods return again with but slight alteration, and lead directly to an expressive *coda* (15) which maintains the prevailing mood to the end.

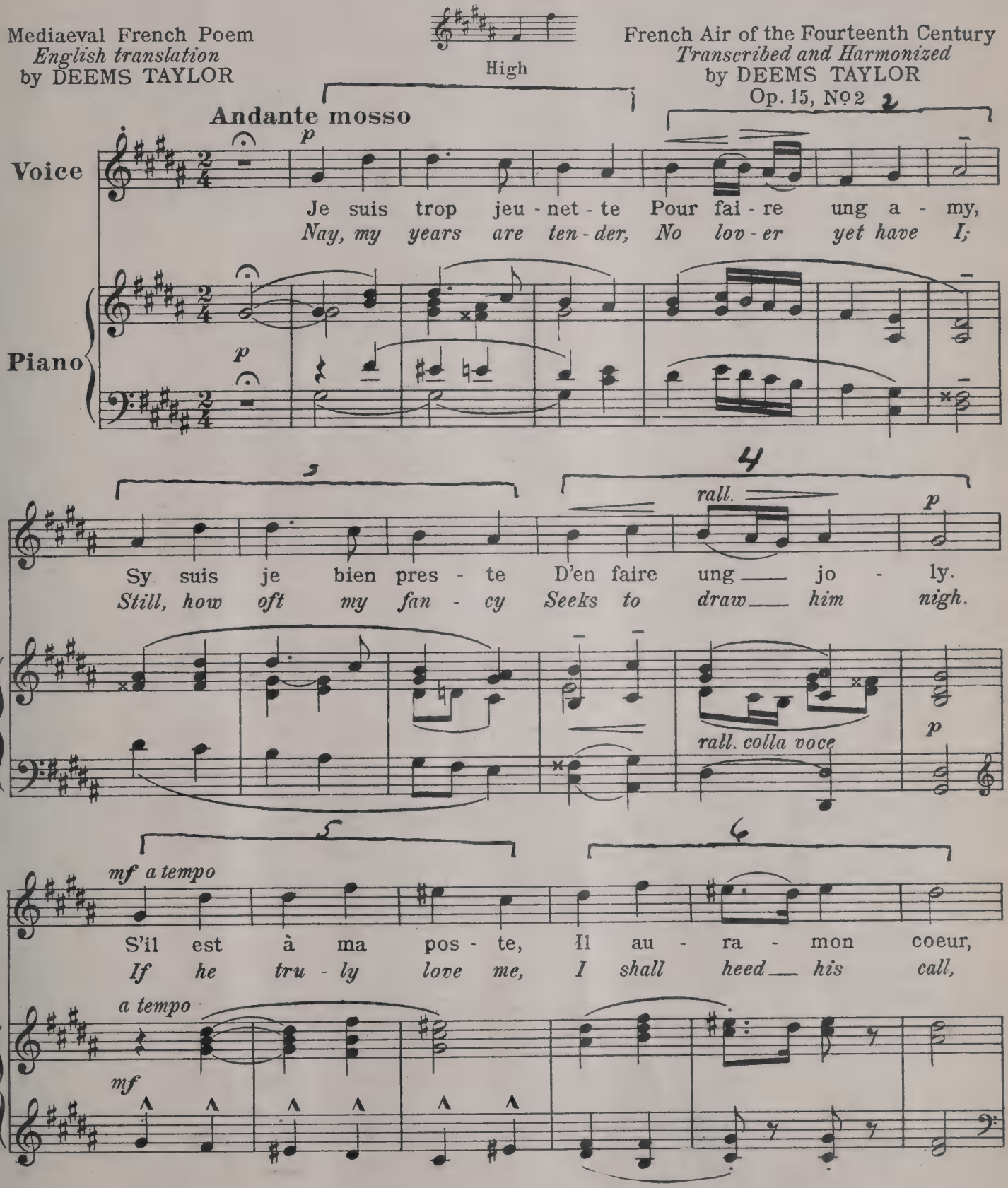
With the above, or similar, points of interpretation in mind the singer may proceed to vocalize a few set phrases which bear directly upon the material of the song. The melodic background of the first phrase is contained in illustration a, the second phrase in b, the third in c and the fourth in d, given below. These hummed a few times will

* J. Fischer & Bro.

Je Suis Trop Jeunette

(Nay, My Years Are Tender)

Mediaeval French Poem
English translation
by DEEMS TAYLOR

French Air of the Fourteenth Century
Transcribed and Harmonized
by DEEMS TAYLOR
Op. 15, No 2

High
Andante mosso
Voice
Piano
Je suis trop jeu - net - te Pour fai - re ung a - my,
Nay, my years are ten - der, No lov - er yet have I;
Sy suis je bien pres - te D'en faire ung jo - ly.
Still, how oft my fan - cy Seeks to draw him nigh.
rall.
rall. colla voce
mf a tempo
S'il est à ma pos - te, Il au - ra - mon coeur,
If he tru - ly love me, I shall heed his call,
a tempo
mf

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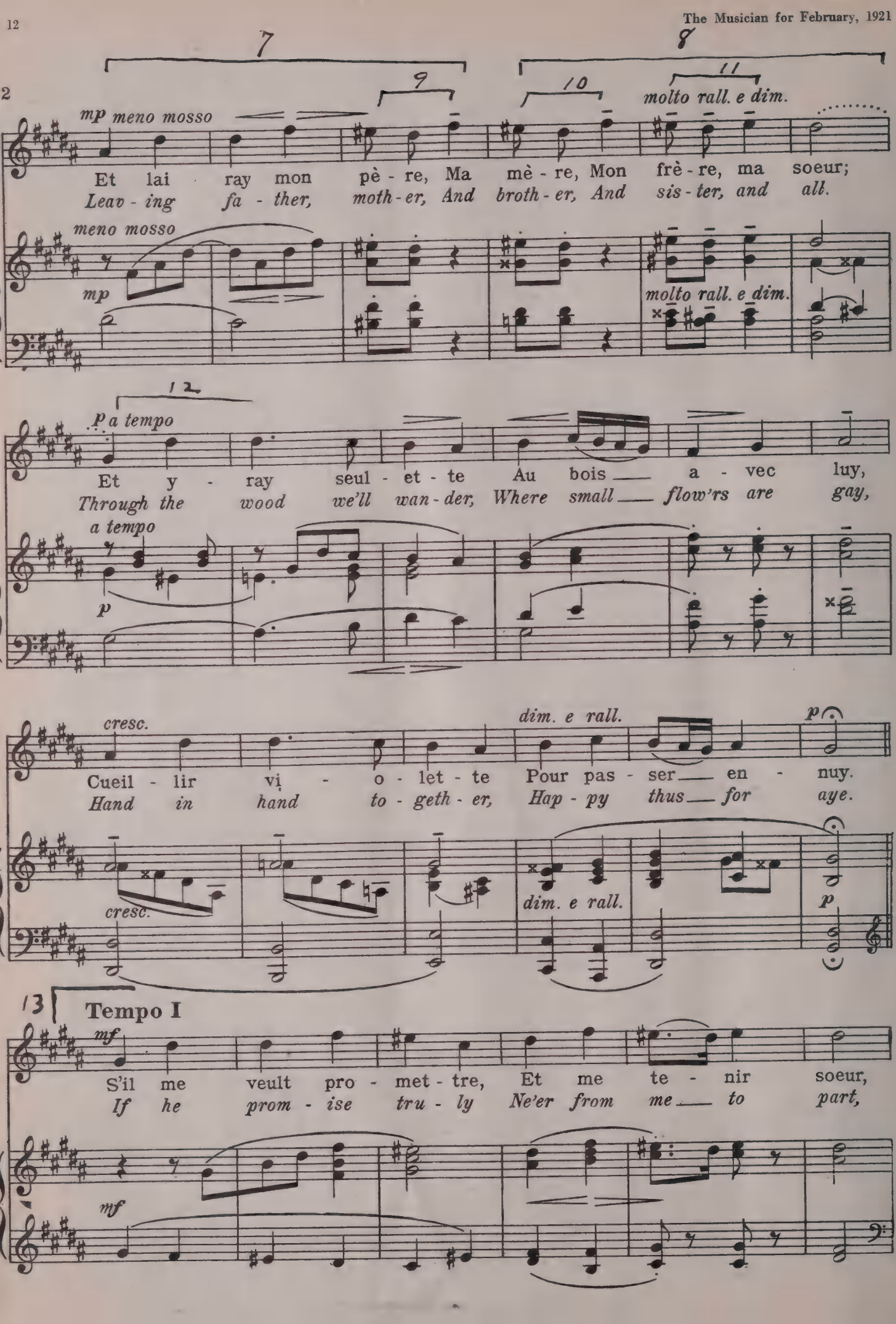
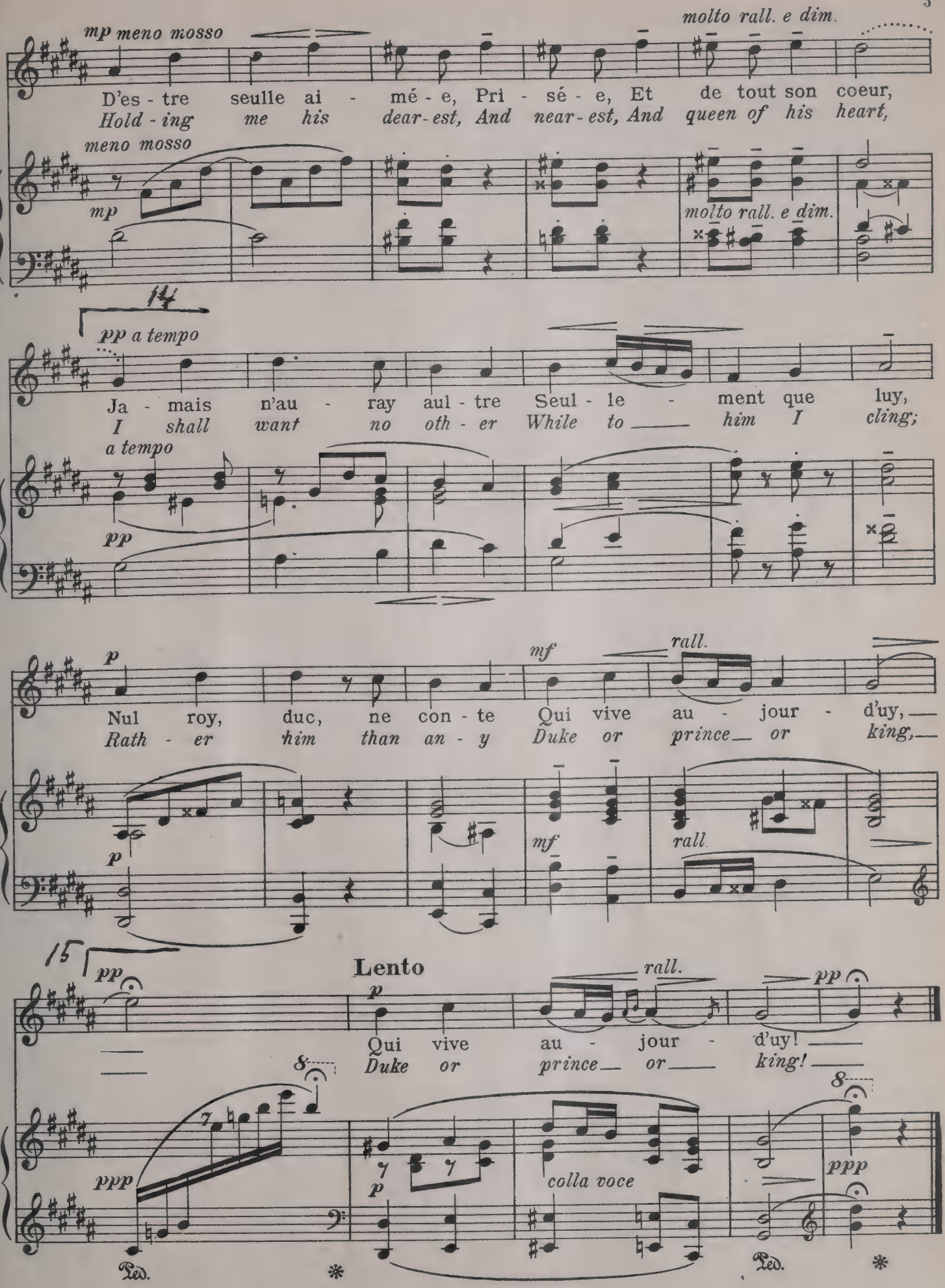
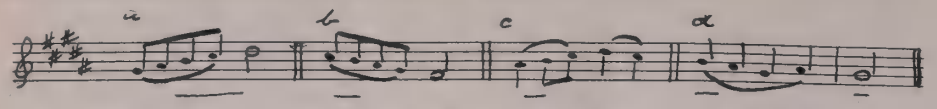
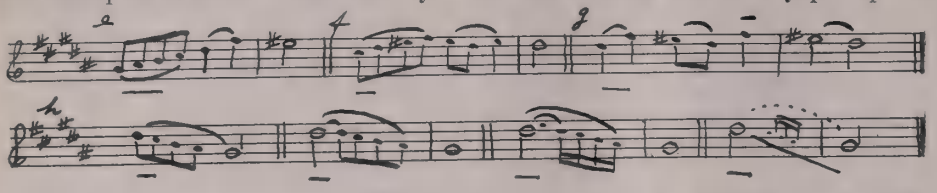

7
8
9
10
11
molto rall. e dim.
mp meno mosso
Et lai ray mon pè - re, Ma mè - re, Mon frè - re, ma soeur;
Leav - ing fa - ther, moth - er, And broth - er, And sis - ter, and all.
meno mosso
mp
molto rall. e dim.
12
p a tempo
Et y - ray seul - et - te Au bois a - vec luy,
Through the wood we'll wan - der, Where small flow'rs are gay,
a tempo
p
cresc.
dim. e rall.
p
Cueil - lir vi - o - let - te Pour pas - ser en - nuy.
Hand in hand to - geth - er, Hap - py thus for aye.
cresc.
dim. e rall.
p
13
Tempo I
mf
S'il me veult pro - met - tre, Et me te - nir soeur,
If he prom - ise tru - ly Ne'er from me to part,
mf


mp meno mosso
molto rall. e dim.
D'es - tre seulle ai - mé - e, Pri - sé - e, Et de tout son coeur,
Hold - ing me his dear - est, And near - est, And queen of his heart,
meno mosso
mp
molto rall. e dim.
14
pp a tempo
Ja - mais n'au - ray aul - tre Seul - le - ment que luy,
I shall want no oth - er While to him I cling;
a tempo
pp
p
mf
rall.
Nul roy, duc, ne con - te Qui vive au - jour - d'uy,
Rath - er him than an - y Duke or prince or king,
p
mf
rall.
15
pp
Lento
p
rall.
pp
Qui vive au - jour - d'uy!
Duke or prince or king!
8
ppp
p
colla voce
ppp
Ped.
Ped.

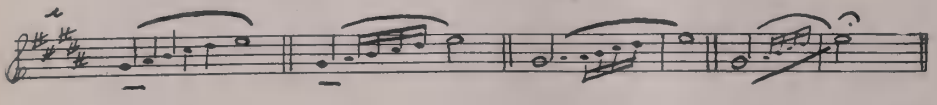
more readily be practiced with the text.



The second period furnishes a wider range, the melodic outline of which may be reduced to illustrations *e, f, g* and *h*. Particular care needs to be given to the practice of the "arch", which will be more easily mastered if the successive examples of *h* are studied slowly.



While the arch, or *portamento* (literally carrying the voice over) is usually more effective from a higher to a lower tone, it is nevertheless of value in the opposite direction even if much more difficult to accomplish without "scooping". To guard against the fault, it is well first to practice the intervening tones slowly and distinctly, afterwards passing more rapidly and smoothly over the scale tones without any perceptible pause upon any until the summit of the figure is reached. The illustration *i* furnishes material for such practice.



Forty-Second Annual Meeting of M. T. N. A.

Speakers Emphasize the Necessity of Developing Music Work in Our School Systems

THE relation of the music teacher in general to the specific matter of school music was the theme of the Forty-second Annual Meeting of the Music Teachers' National Association held in Chicago at Hotel LaSalle, December 29th, 30th and 31st. The slogan of the convention was "The Function of Music in the Educational System of the United States," and two whole sessions were given up to discussing various phases of this subject, while many of the papers and discussions at the other sessions took occasion to refer to it. John W. Beattie, president of the Supervisors' National Conference, and a host of members of the conference—Will Earhart, Hollis Dann, P. W. Dykema, Charles H. Farnsworth, Karl W. Gherkens, T. P. Giddings, Alice C. Inskeep, Osbourne McConathy, W. Otto Meissner and many others—were present to join in the discussions and contribute from their broad experience in this important and growing field.

The convention had its headquarters in the Hotel LaSalle, and the sessions were held in the hotel ballroom. An elaborate general program was offered as a preliminary to the sessions of school music, beginning with an address of welcome by Charles L. Hutcheson, president of the Art Institute, Chicago, and the address by President Peter C. Lutkin of the association. In the first morning's session were papers by Philo A. Otis of Chicago, "Music in Chicago"; by William F. Bentley, "Music, a Mirror," and by J. Lawrence Erb, "Music, a Trade or a Profession," followed by a discussion. The program of the afternoon called for "Musical Conditions in Texas," by Frank L. Reed; "Some Psychological Aspects of Piano Playing," by Raymond H. Stetson, of Oberlin College; "The Passing of the Virtuoso," by Ernest R. Kroeger; "Recent Progress in the Diagnosis of Musical Talent," by Carl E. Seashore, University of Iowa; "How I Found the Chopin House," by Alfred Pennington; "The Fundamentals of Community Singing and Their Bearing on Musical Art," by William L. Tomlins, and "The Civic Music Association of Chicago," by Herbert M. Hyde.

The program laid out for the Thursday morning session included "Teaching History of Music Backwards," by Leon R. Maxwell, Newcomb College, New Orleans, La.; "Do We Use and See What We Hear?" by J. Victor Bergquist; "Resolved, That Chord Resolutions Are No Longer Necessary—An Historical Discussion," by George C. Gow, Vassar College; "Voice Pitch as Actually Sung by Great Singers," Max Schoen, Iowa City; "*A Capella* Composition," by Charles N. Boyd, Pittsburgh Musical Institute; "Organizing Organists," by George Enzinger, St. Louis.

The first symposium on "The Function of Music in the Educational System of the United States" was Thursday afternoon, with Osbourne McConathy in the chair. Hollis Dann, Director of Music in Cornell University, opened the discussion with his paper, "The Duties and Responsibilities of the State Towards Music," in which he stressed the necessity of getting music into the rural districts. He declared the lack of any musical opportunities in the country sections was astonishing and instanced regiments during the war recruited from the Southern rural districts who could not sing at all. Dr. Karl W. Gherkins asked for a higher standard of equipment among those professing to direct school children in musical work. He proposed a course of training that should cover several years as a requirement for school music workers. "A supervisor," he declared, "cannot be fashioned out of a careless eighteen-year-old girl in a summer school term, or even a year." "The chief function of music teaching in our public schools," he went on to say, "should be to reach the prospective laboring man, statesman, merchant, teacher, housewife, rather than merely train a future musician aright. And if as a result of the music teaching which shall exist in our public schools of the future, we shall find a much larger number of people loving music and spending a part of their leisure time in playing in the neighborhood or city band or orchestra, in singing in a church choir, community chorus, or oratorio society; if we find increasingly that small groups of people meet in each other's homes to play ensemble music or to sing folk songs; and, above all, if we discover a much keener attitude of attention and discriminating intelligence on the part of our concert and opera audiences twenty-five years from now, then we may feel that public school music has fulfilled its ultimate mission."

Peter Dykema pointed out the close relation between public school music and community music.

The Society of American Musicians was host to the association on Wednesday night when over 400 of the delegates attended a reception given in their honor. On Thursday evening the members attended the annual banquet. Rosseter G. Cole was the toastmaster and there were addresses from Eric Delamarter, assistant director of the Chicago Symphony; John J. Hattstaedt of the American Conservatory of Music; Mrs. Frank A. Sieberling, president of the National Federation of Musical Clubs, and Chancellor L. Jenks.

New officers will be elected in January by the newly elected members of the Executive Committee: Rosseter G. Cole, Chicago; George C. Gow, Vassar College; Francis L. Yorke, Detroit Conservatory of Music, in conjunction with the councillors, Charles N. Boyd, Pittsburgh; Charles N. Farnsworth, New York; Lawrence Erb, Urbana, Ill.; P. C. Lutkin, Evanston; Leon R. Maxwell, New Orleans, and Adolph Weidig, Chicago.

'THE STRINGS'

Arpeggio Playing

rpeggios are very sparkling and duce a splendid effect when prop- done. The bowing is not very cult to play when simply slurred; if the notes are marked with s on top in addition to being red, then the difficulty arises so to get the correct "flutter" on bowing. The notes may be in ups of threes or fours, but the e strings employed for an ar- gio the more brilliant will be effect. It is quite possible to on two adjacent strings a up of four notes, such as E, G ♯, E, and then back again to the er E, by using the 4th finger for upper E; but if these same es are played on four strings as ows: E (G string, 4th finger), (D string, 3rd finger), stretch- the first back to reach B on the string, the upper E on the open ng, the effect will be greatly anced.

t is difficult to describe on paper arpeggio bowing is acquired, but the following points should be noted. The bow is held loosely. The arm should work up and down as a whole, using the wrist at the same time. The weakness in all arpeggios is that the two bottom notes in groups of four, namely the last of four and the beginning of four—do not receive sufficient attention. The same fault occurs when the two top notes are played—the last of four and the beginning of four.

The best way to practise arpeggios is to play them with ordinary slurring at first; every note must be distinctly heard.

Ensemble Playing

IT is a well-known fact that few, even among gifted players, can sit down to play chamber music and do it justice. This is not because they cannot grasp or understand it, or because their technic is insufficient. It is because their whole violinistic education has been along the line of solo playing; they have literally been brought up, not to play *with* others, but to be accompanied *by* others.—*David Mannes.*

Three Points of Adjustment

In the case of violins with a high curve to the top, as in the Stainer model, for example, it often happens that the finger-board is too near the top table. Recently the present writer saw an instrument in which, for some reason not discernable, the E string side of the finger-board was closer than the other side. Surely the purity of the tone must be affected by this.

An experienced repairer will tell the violinist after an examination of an instrument if the finger-board needs a slight raising, a change accomplished by inserting a thin, wedge-shaped piece of wood between the neck and the finger-board. Once a year the latter may be scraped.

When the latter has been raised a new bridge, higher than the former one, should be cut and adjusted. The violinist will find it worth while to ask the repairer to show him just how the bridge should be adjusted and how to keep it in position. The tuning of the strings, especially the E, pulls the bridge forward, with the result that part of the foot will not touch the body of the instrument. Beside a bending forward tends to snap the wood of the bridge at its weakest part. Watch the bridge and keep it straight.

"Should I use a chin-rest? What do you think of the combination of chin and shoulder-rest that one sometimes sees?" a correspondent asks. By way of answer we quote from *The Violinist's Lexicon,* by George Lehmann, an indispensable manual of violinistic knowledge:

"There are so many varieties of chin-rests on the market, both in size and shape that the choice of one is more or less a difficulty for the average student. The larger ones, of ebony, are generally preferable, more especially those of a practically flat surface. The hollowed-out variety is rarely satisfactory, and those with a combination of shoulder-rest, while seemingly practical for ladies, are decidedly undesirable. This shoulder-rest always presents possibilities of accidents, and the physical assistance and comfort it is supposed to give to the player are just as easily, and with greater safety, obtained by the use of a velvet cushion which can be held in place with a rubber band. The latter can be attached to the edge of the lower bout and the tail-piece pin.

"There is no difficulty involved, of course, in attaching a chin-rest to the violin, but the average player will do well to leave this matter to a competent repairer. The adjustment, if faulty, can easily injure the instrument. After proficiency in this respect, to a certain extent, has been attained, the student should try to introduce the 'flutter' over the strings. The best way is to flick the wrist, and this hint will enable the student to understand what is required, as the bow must get a start, and this is the way to start it. One of the great secrets of arpeggio bowing is to turn the bow over slightly *tdward* the bridge."—From *Violin Playing and Adjustment.*

MANY young pupils and amateurs are in the habit of avoiding the use of the extreme point of the bow, as if it has no place in practical playing. A parallel is the habit of untutored players of taking hold of the bow above the frog, thus cutting themselves out of the use of several inches of bow. No matter what the reason may be—in the case of the point it is often due to disinclination to stretch the arm—both point and heel are necessary to the proper use of the bow.

Playing Fair With Pupils

(*Continued from page 7*)

a line on their natural abilities.

Question them as to their education and their interest in matters of culture and art.

Try to find out how serious they are in their desire to study.

Give encouragement, but not much at a time.

Make your work so thorough that they are sure to progress. Slow advancement is sometimes more or less the fault of superficial teaching and discipline.

Do not rest content with progress, but set a definite goal toward which to work.

Keep that goal before a pupil. Make plain to him that you can lead him toward it. He must win his way there.

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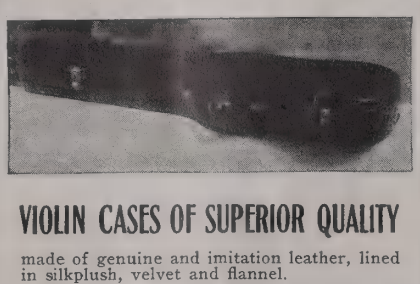

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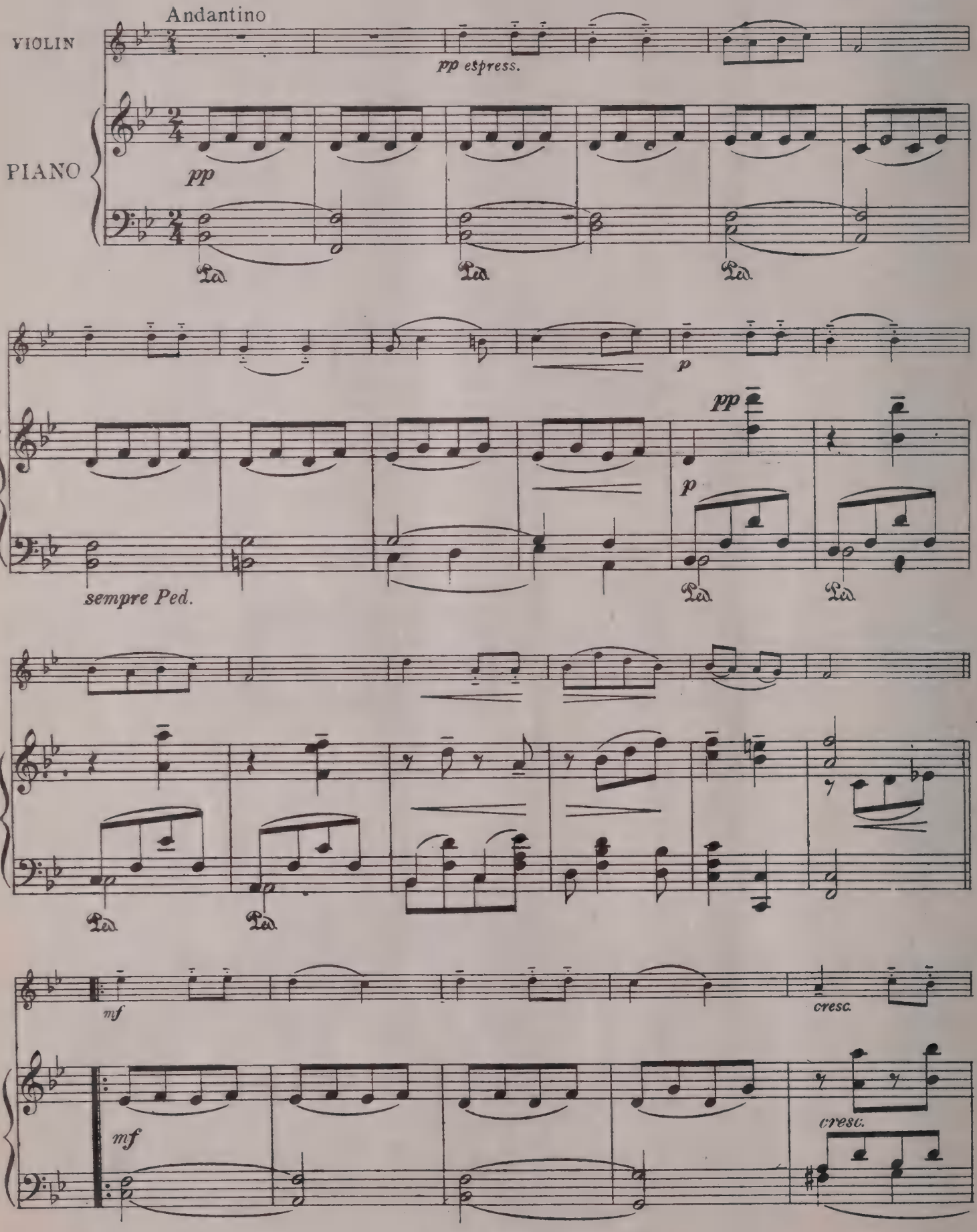

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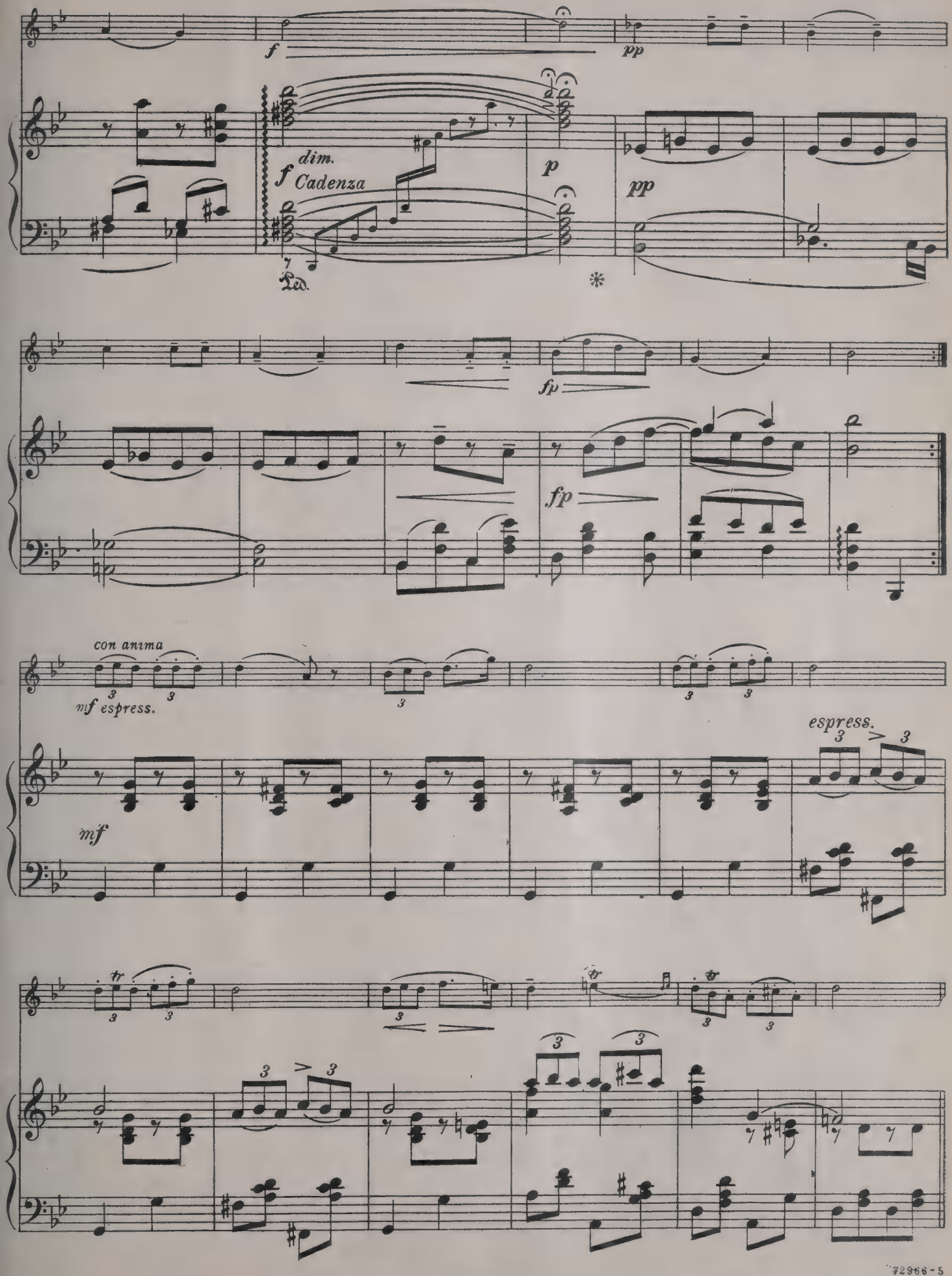
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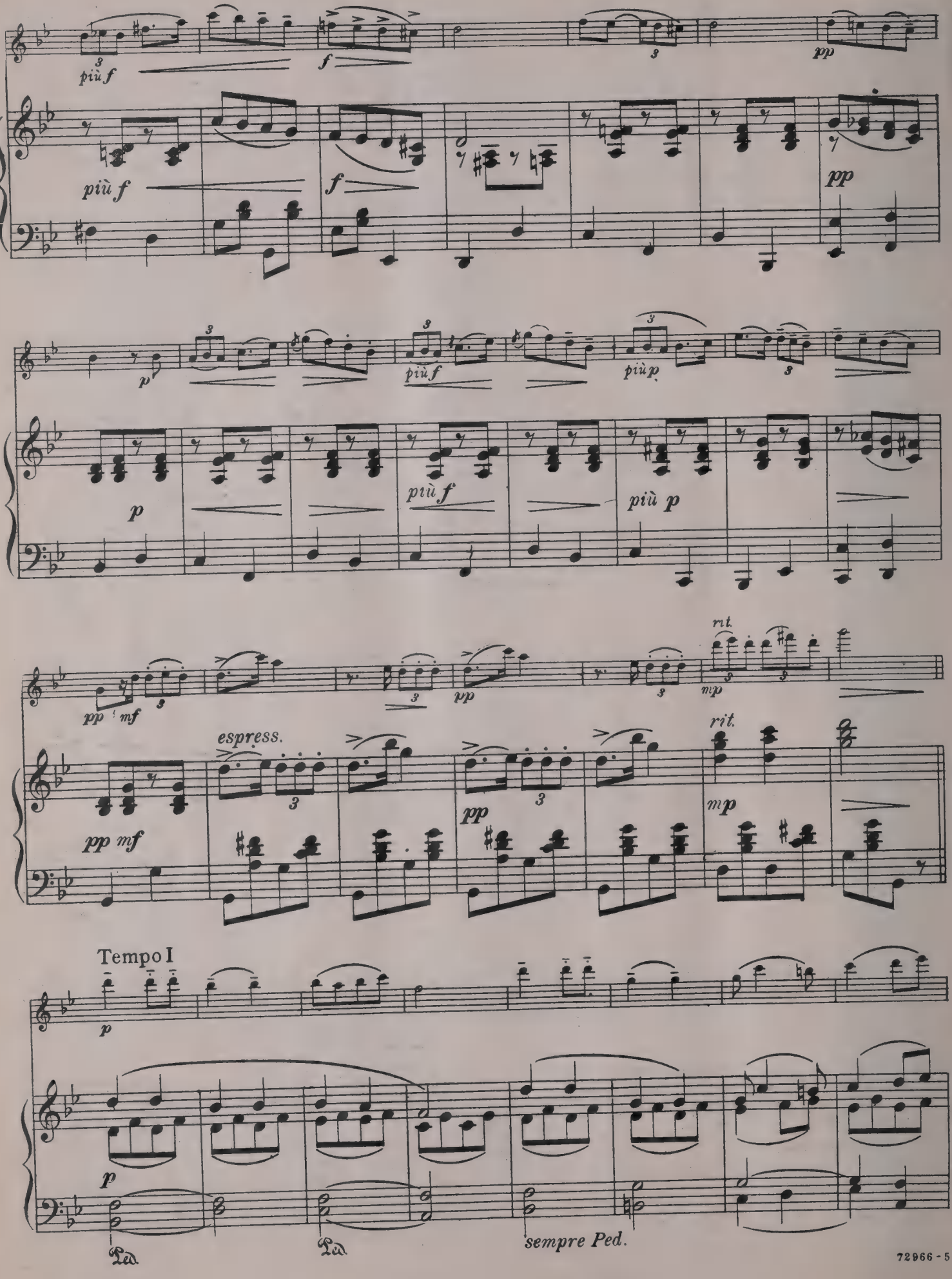
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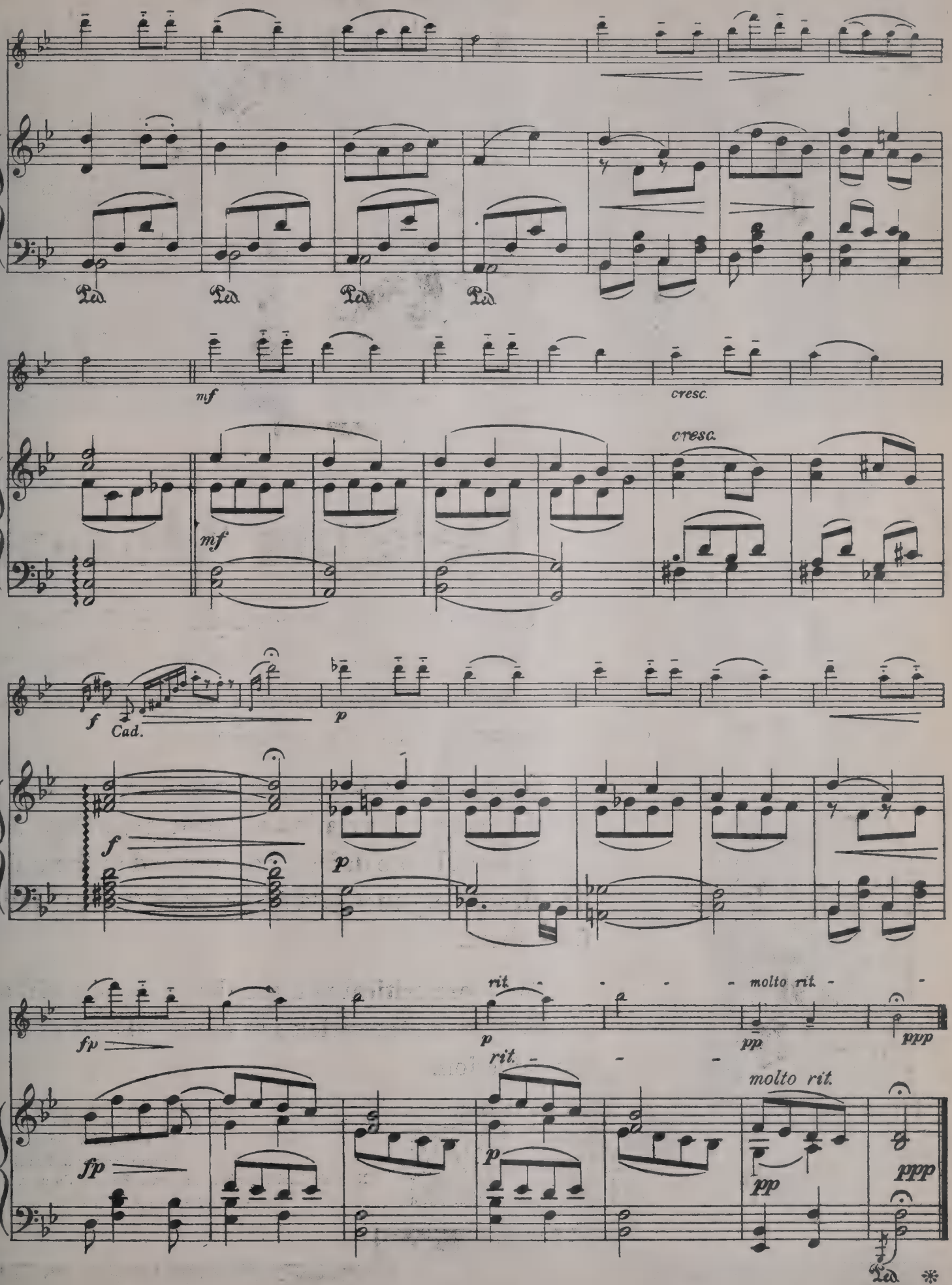
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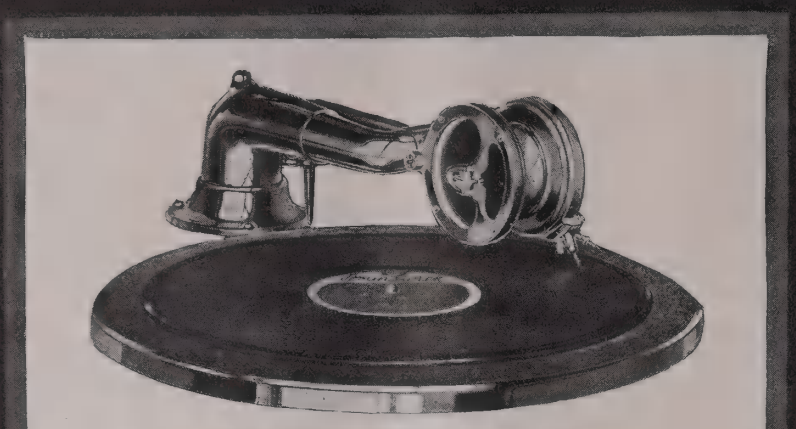

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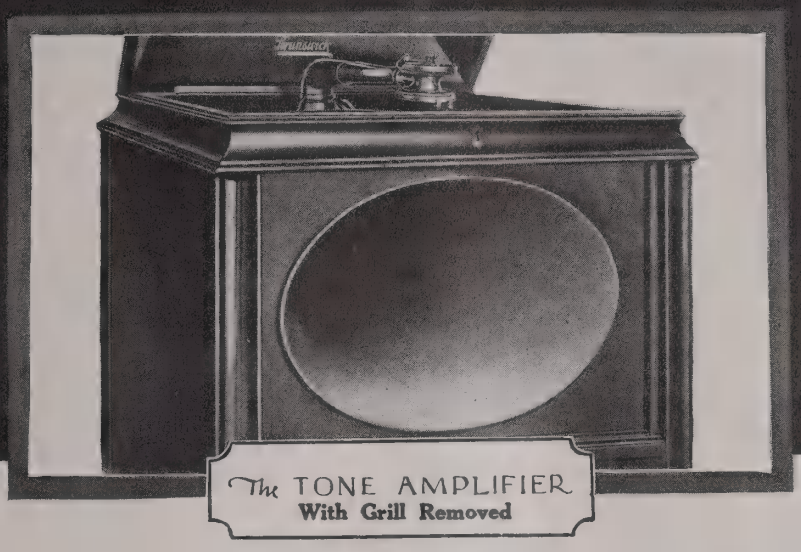

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PIANO POINTERS

Three "Pointers" from a Master Pianist

In a musical work which appeared in England some years ago Mark Hambourg had a chapter addressed to teachers and students on *The Piano and How to Play It.* From this we have selected three points which are worth reprinting.

I. Chord Playing

It is especially important to devote plenty of practice to the playing of chords. To obtain proper effect from a chord all the notes of each chord must be struck with equality of touch, force, and pressure. When practicing, to make sure that the best effect is being got, the notes of each chord may be divided up between the two hands. After striking a chord several times in this manner and listening carefully to the effect, it is easy to compare the result with the effect produced when the same chord is struck with one hand only. By practicing in this way a fulness and grandeur will be imparted to chord passages which is very essential.

II. The Pedals

In connection with the technical side of piano playing I wish to emphasize the enormous importance of the proper use of the pedals. Anton Rubinstein once explained to his pupils that pedal in pianoforte playing was the soul and life of sound since it beautifies the tone of the instrument and creates many effects which would otherwise be quite impossible. Artistic pedaling is in itself a very difficult art, and requires considerable knowledge of harmony and musical form as well as a highly developed musical taste. It would be easy to write at considerable length on the subject but for our present purpose it will suffice if I mention the following essential rules:

1. Never use the same pedal for different harmonies.
2. Never use the same pedal for two different phrases.
3. Do not use the pedal at the end of a phrase unless there is some special reason for it.
4. Use the pedal for long, melodic notes. In such cases I always use what is known as the "retired pedal," that is to say, depressing the pedal after striking the note.
5. All foundation notes of chords require separate pedaling.
6. The use of the pedal is very important in climaxes.

III. Phrasing

Phrasing in music forms a particularly important branch of study to which special attention should be given. If you have ever listened to a great speaker you will have noticed that if he has occasion to make use of the same or similar phrases or groups of words more than once he gives a different tone of voice on each occasion. Were he to use the same tone of voice for each of similar phrases his speech would become monotonous, for although the words he utters are of the first initial importance, it is his tone of voice that brings out their full meaning and makes his delivery attractive.

With this end in view each new work that the student attempts should be carefully studied little by little, mastering its general division in the phrases and then obtaining a different effect for each. A musical illustration that I frequently refer to when writing or talking on this subject is in Chopin's twentieth Prelude. The theme of this prelude may be split up into three phrases. In the first phrase a loud effect may be used; in the second the melody may be brought out by accentuating the top note of the chord, the whole phrase being played *piano;* in the third, which may be played *pianissimo,* the alto part may be brought out by accentuating the middle note of the chord.

Many other differences may be employed in the rendering of these three phrases, each of which may itself be divided into two or four sub-phrases, so that there are literally scores of different ways of playing the Prelude, each of which may be equally correct musically, even though some arrangements may not be so attractive as others. The pianist with originality and imagination will discover for himself methods of phrasing each work he attempts without necessarily binding himself down to any hackneyed rendering.

The Best Pupil

SOMEONE—was it Von Bulow? —said: "There are no *great* teachers, only *great pupils.*"

The average teacher will probably never reach the stature and reputation of a great teacher, because he may never have a great pupil. But, with few exceptions, every teacher has a few good pupils, and of this number one will be the "best."

This pupil is a never-failing delight to the teacher, and a source of inspiration and stimulus. After a recitation by the "best" pupil a teacher can forget the troubles and trials he endured with a poor pupil. As a teacher said: "When I see how my best pupil works I am delighted to the core. Every nerve is responsive."

The best pupil is attentive to every point of instruction offered by the teacher, tries to fix it in his mind, asks a repetition of some point, and then, best of all, carries away with him the idea for testing and practice until the next lesson. And when he brings the idea back you recognize the child of your brain again, instead of some thought distorted out of all resemblance to what you gave.

Not all pupils are really teachable. But the best pupil is faithful, thoughtful, and looks to you for something to repay for the time spent in the recitation.

If a lesson requires patience the best pupil adjusts himself to the demand. He does not show an inclination to hurry through a passage that he was told to practise and play slowly. He confines his study to the lesson assignment, unlike some other pupils who seem to think that other studies and pieces will be more interesting. And, best of all for the teacher's professional prestige, the best pupil is willing to trust to the teacher's judgment and give time to the study of exercises which he has been advised are necessary to advance him in playing technic.

To a pupil of this sort a teacher once said: "The mind is the engine, the fingers are the tools run by the engine. The tools turn out the finished product, but the power comes from the engine." And then he made an application:

"The exercises I give to you are tools which are to shape your playing technic. But if you do not use your mind when you play the exercises you do your work with very little power. Put your real self in this sort of playing, concentrate your thought on it, and thus set to work the real power of the engine."

Exercises should be made as much of an intellectual process day by day as though they were intended as much for the mind as for the fingers, which in truth they were. When the mind is put in an exercise it becomes interesting. And this is what makes "best" pupils.

Something Special in Hand

IT is a good method for teachers and students to have something of a special nature under study from week to week. Of course, this refers mainly to students who have reached the upper grades of work in which repertoire is given more attention than technic. This is all the stronger a reason for laying out special study, week after week, to strengthen and establish the technical skill.

Let us say that one week the student devotes himself to problems in notation or reading in order to sharpen his perception of notes in the way of sight reading. And this can be subdivided into rhythm, irregular groups, such as five, seven, nine, eleven notes to a count, or two notes in one hand to three in the other, or three in one hand to four in the other. Or fingering may receive careful study; not the fingering of a passage, but the principles upon which that fingering is based. Varieties of touch makes another good subject and one that has important bearing on interpretation. Of equal importance is phrasing, a subject which can have not one, but a number of weeks of special study.

Which leads to the suggestion not to spend more than a week on one subject at a time. Turn to something new for several weeks, and then come back to the previous topic. Variety is the spice of life; it also has a place in piano practice and the choice of subjects.

While this suggestion is made primarily for advanced students, it is a matter for teachers to take under consideration. In addition to the regular lesson material, the present writer believes it is a good plan for a well-qualified student to be asked to do a little independent work on a given subject, such as one of those suggested above. Scales, arpeggios, octaves, chords, skipping an octave or other work calling for a marked change of position, various uses of the pedal, passing the thumb under the fingers or the fingers over the thumb, are problems which will prepare the pupil for later experience as a teacher.

Written work is good practice. For example, ask a pupil to mark the fingering in an Invention or a Fugue by Bach, and to be prepared to state why the various successions were chosen. Another test may be to mark the use of the pedal in a selected composition.

These few suggestions should be enough to stimulate the inventiveness of the average teacher.

Thumb Drill

TOWNSEND, an English writer on the subject of piano technic, suggests an exercise for the thumb that may interest readers of THE MUSICIAN.

The object of the exercise is to cultivate the sideward motion of the thumb, simultaneously with the reiterated action of one of the fingers. It also cultivates the passing of the hand over the thumb while the latter is employing its vertical action.

Pose the hand on C D E F G and play D with the second finger, at the same time counting slowly "One and two and three and." While executing its movements the thumb must do so always on the surface of the keys without bending at the middle joint, and without making any sound. The motion of the thumb must be made swiftly, but without causing any stiffness in any part of the hand.

At "one" let the second finger push down its key, and simultaneously with that action let the thumb pass swiftly from C to D and pause there at the high level.

At "two" let the thumb pass swiftly back again to C, the second finger being still held down.

At "three" let the second finger rise and remain on the surface of the key until the "one" of the next repeat is counted.

For a farther extension of the action of the thumb repeat the exercise, substituting the third finger for the second and passing the thumb over to the note lying one beyond the third finger. Extend still farther by using the fourth finger instead of the third.

A similar series of exercises may be made reversing the above. For example, place the second finger on D, the third on E, the fourth on F, the fifth on G. The thumb is transferred from C to the E key under the third, the movements being from E to C and back again, instead of the reverse.

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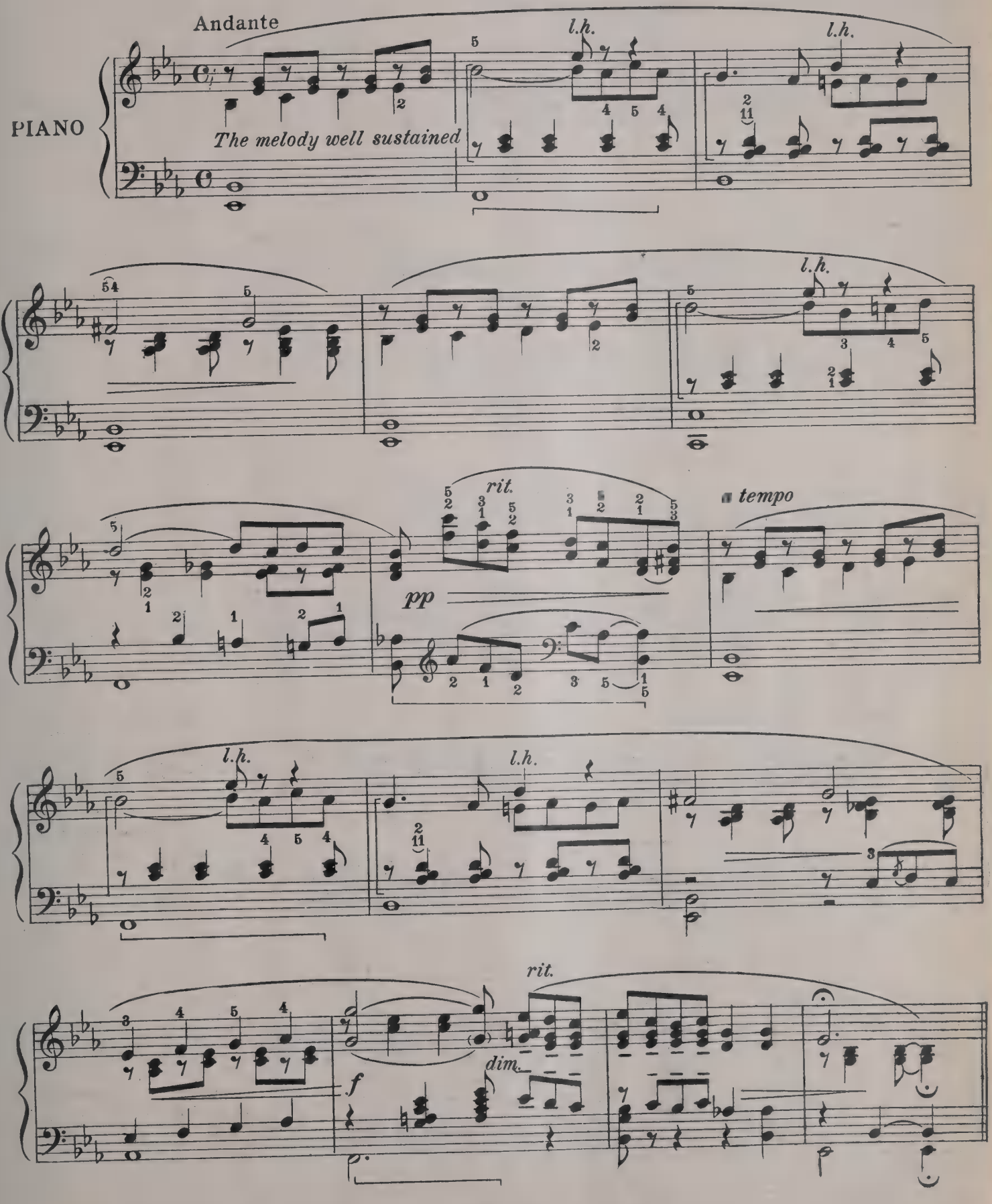
A LITTLE LOVE SONG

H. ALEXANDER MATTHEWS

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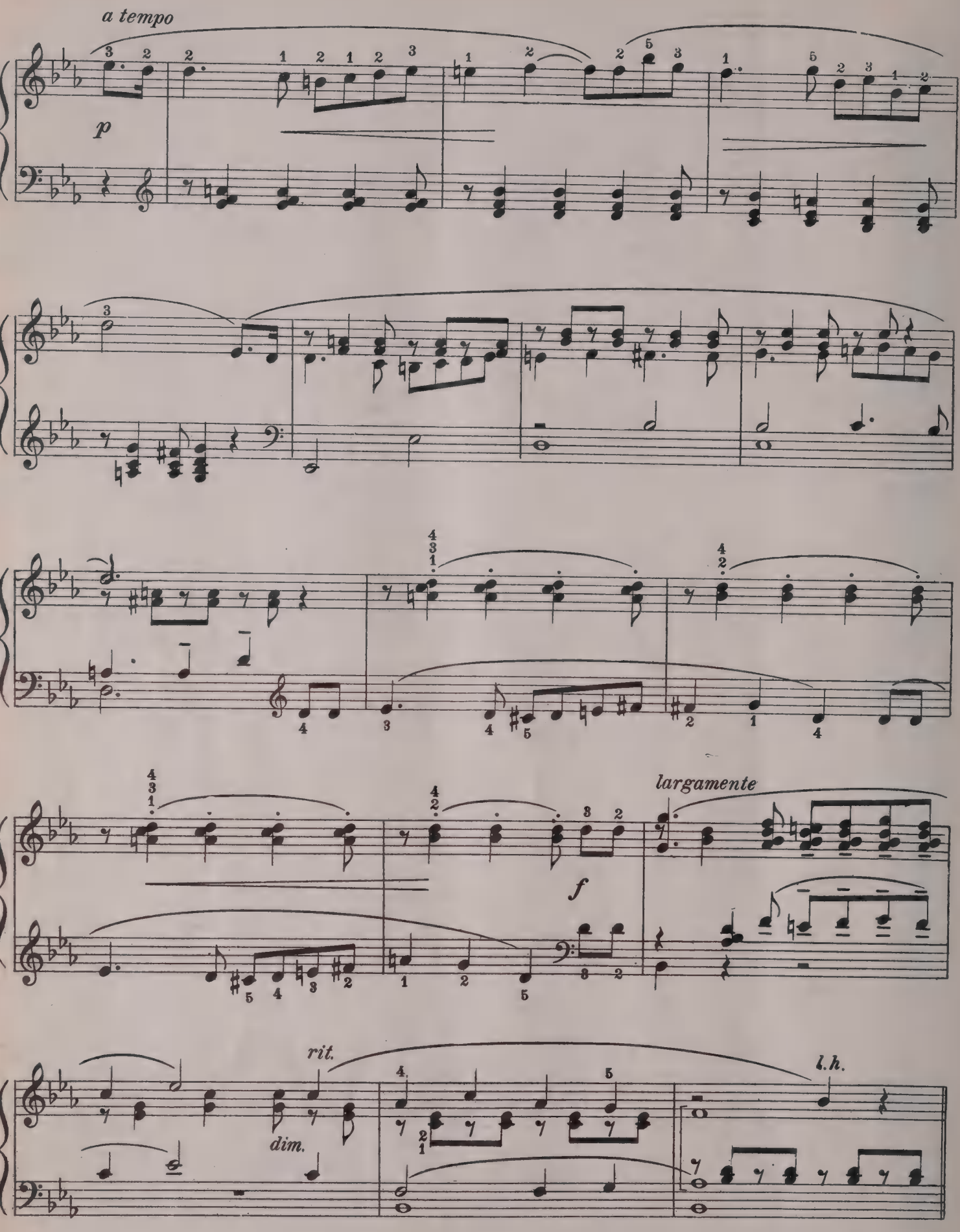
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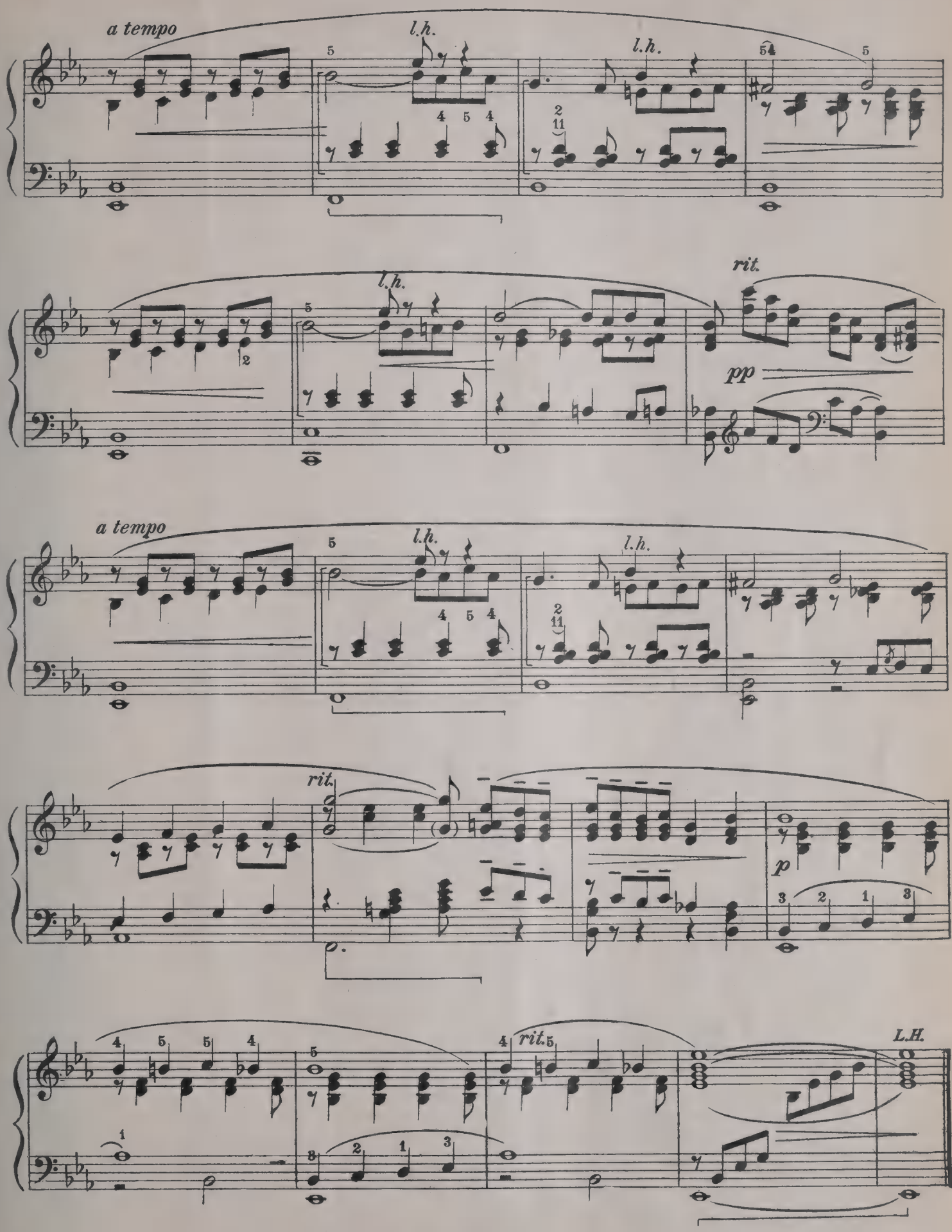
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CHOIR AND ORGAN

Conducted by H. C. Macdougall

THE ORGANIST'S PROFESSION
II

From the business point of view organists may be divided into three classes—first, those who get all or a large part of their income from a church post; second, those who derive the largest part of their income from teaching; third (and this is a small class), those whose income is almost entirely derived from playing in picture houses or from recitals, or from a post like that of municipal organist.

Salaries—Wedding Fees—Gross Income

It is difficult to learn just what salaries or gross income organists get. I have, however, by the help of friends collected statistics in regard to twenty-one organists which I believe to be substantially accurate. The total incomes from the post range from $210 (Dutch Reformed) to $3,200 (Episcopalian, boy choir). The total salaries of the twenty-one amount to $14,415, or an average of a little less than $700; the eight Episcopalian posts bring up the average. The non-liturgical churches' salaries average $485, and the Episcopalian, $1,250. Aside from teaching, which will be considered later, weddings and funerals provide the only augmentations of the organist's income; in this respect the Episcopalian organist has not so much advantage over the non-liturgical organist as might be supposed. The statistics show that the average number of weddings in the twenty-one churches is only 3.4. Of course, in many Roman Catholic churches weddings and funerals add a good deal to the income. I shall hope to make a report on this later. The gross income of the twenty-one men derived from their posts, not including teaching, is $15,800, or an average of about $750. Wedding fees range from $2 to $25, one church reporting $50. The average fee is $15.

Use of Church Organs by Students

An organist who may give lessons on the organ in his church and who may also allow his pupils to practice on the organ is in an advantageous position, for he can often secure pupils through the facilities for practice he can offer them. Churches are stingy in this respect, for while only six refuse to the organist permission to practice on the church instrument, sixteen refuse to allow his pupils an equal privilege. This restriction has an important bearing on the supply of competent players for church purposes. Of course, there is something to be said in favor of the ordinary practice of church committees in this matter, but on the whole, as a policy it is short-sighted.

The Small Town and the Large City

The churches served by the twenty-one organists are in towns and cities ranging from a population of more than a million to 3,000; it will be noted that on the whole the great cities are sparingly represented, since eleven of the towns have less than 25,000 inhabitants. I hope to report later on another group of organists gathered from the Middle West, and still later on the "picture" organists.

Organists as Singing Teachers

It has always been a mystery to me why so few organists take or have taken singing lessons, for the ordinary organist comes into close touch with the art of singing, and ought to know something about it. Of the twenty-one men on our list, three only teach singing, and two of the remainder do no teaching, their musical activities apparently being confined to playing the organ on Sundays.

Time Required in Organists' Work

The natural question is, "How much time is required in the performance of the duties of the organist's post?" Nineteen have two services on Sunday and, of these, the Episcopalian organists have week-day services on special church-days, as, for example, in Lent. One Episcopal organist reports one service only on Sundays.

The Various Kinds of Choirs and Posts

Work with the "boy" choir is much more arduous than with any other form of chorus choir. One man is reported as having a choir of men and boys; five have quartette choirs; three, quartette and chorus; two, quartette and paid chorus; seven, chorus only; three, paid chorus only.

Considered simply in the light of money-making, and as between the liturgical and non-liturgical organist, it is by no means clear which has the advantage. Salaries are a good deal higher in the Episcopal church, but the demands on a man's time are very much greater, and the work is much more arduous, especially with the choir of men and boys. Less time is available for recitals out of town, teaching is more likely to suffer from church interruptions, and professional work is narrowed down to a certain type. On the other hand there is more prestige in having a post where there is a fine ritual and a male-voiced choir, with opportunities for making the music a part of an aesthetically consistent and effective whole. Teaching is uncertain unless a man has a natural gift as a teacher; and a post paying $3,000—a sum large enough to live on in the "dear, dead days beyond recall"—even with an endless amount of work seems more attractive than one involving two services on Sunday with a paid quartette and no week-day work, the balance of the income to be made up by teaching in the studio.

The Recitalist, Municipal, and Picture Organists will be taken up in later numbers of The Musician.

FUNDAMENTALS IN CHORAL SINGING
(*Continued*)

ATTACK

In the December Musician, Words, Pitch, Rhythm, Tempo, and Light and Shade were considered in their relations with choral technique. Attack is of equal importance.

In every choir there are two or three natural leaders on whom the others depend; the problem is so to imbue each member of the choir with a feeling of responsibility that he will sing the first note as promptly and as surely as the leaders. A feeling of responsibility alone will not do it: the individual must have (a) the word and (b) the pitch and (c) the time-length of the first sound well in mind. Indolence is often in the way of a good attack.

Of course, while failure to make a good attack usually takes the form of

(*Continued on page* 33)

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THE TRAINING OF YOUNG BANDS—(*Continued*)

Oboes and Bassoons

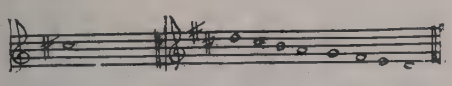
Oboes and bassoons are played with a double reed and are really quite difficult for the young beginner. Better results will be obtained if the student has been taught the rudiments of flute and clarinet playing (see January issue of THE MUSICIAN), the oboe being assigned to the pupil who has already received some instruction on the flute, and the bassoon to the elementary student of clarinet playing. Inasmuch as the fingering of all wood wind instruments is somewhat similar, the former pupil of flute and clarinet has the advantage of being able to concentrate on the production of tone necessary to the double reed instruments and will make much better progress than pupils entirely unfamiliar with the fingering of wood wind instruments.

In bands not exceeding twenty-five or twenty-eight players, oboes and bassoons are seldom used. However, a band of thirty or more should have one oboe and one bassoon, and a band of forty-eight or fifty players, a pair of each.

Double reed instruments should be breathed into and not forcibly blown, thereby avoiding a coarse and harsh tone, so frequently produced by amateurs. Contraction of the lips should not be permitted, and too much of the double reed (a common fault) must not go into the mouth. High notes are produced by feeling and voicing more than by pressure and force, as the latter has a tendency to close up the reed, thereby causing it to squeak.

The beginner on the oboe should be instructed to take the reed between the lips, not touching it with the teeth, and press the reed with the lips, draw the tongue back and with it direct a stream of air into the instrument. The articulations "TOO" and "DOO" are both used. "TOO" produces a hard tone, and "DOO" a soft one.

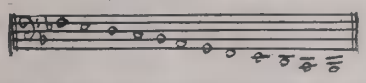
When the beginner has acquired the proper method of holding and blowing into the oboe, the following open tone should be blown several times, after which the scale may be studied as follows:



Scales and intervals as outlined in a previous chapter for the flute should then be taken up, followed by elementary lessons from some reputable oboe method.

The bassoon forms the natural bass to the oboe, and is blown much in the same manner. The bassoon reed being larger, however, requires a greater slackening of the lips, also more expenditure of breath.

The open note "F", the easiest on the bassoon, may be blown first, and the scale continued downward to the lowermost note on the instrument, viz:



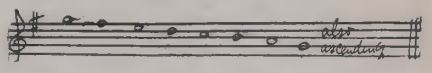
The jaws tire easily when the practice of double reed instruments is long continued, therefore, the beginner should not be expected to blow for more than half an hour at a time; in fact, "a little and often" is a good maxim for all wind instrument players.

Sarrusophones

The sarrusophone, while not being used extensively in American bands at the present time, is nevertheless slowly finding its way into the best concert bands and becoming a favorite with progressive bandmasters. The family of sarrusophones consist of the following:

Soprano in B flat.
Alto in E flat.
Tenor in B flat.
Baritone in E flat.
Bass in B flat.
Contra-bass in E flat.

Sarrusophones are made of brass and equipped with a double reed. They are blown much in the same manner as the oboe and bassoon. Their fingering, however, is almost identical with that of the saxophone family, and any good method for the saxophone will suffice for them. The entire family of sarrusophones is used by vaudeville artists in quartet and quintet formation and are very effective. However, at the present time, the E flat contra-bass is about the only one used in military bands. The contra-bass is an excellent instrument, is easily blown, and forms a fine, deep reed bass that blends well with the brass basses. The beginner should be instructed to play the following simple scale of one octave after which the foundation exercises for the saxophone found in De'Ville's Universal Method may be studied.



Elementary instruction pertaining to the B flat cornet was given in the November, 1920, number of THE MUSICIAN and need not be repeated here. The B flat trumpet is taught in the same manner as the cornet, although it is harder to blow and requires a great amount of practice to play it well. It is, nevertheless, an excellent instrument and, in the hands of a good performer, adds an incomparable brilliancy to the tone of the band.

The French Horn

The French horn is one of the most difficult of the brass instruments and the pupil should not be hurried with his first lessons. From six weeks to two months should be spent in practicing slow scales and intervals in easy keys, and every attempt to play wrong notes corrected. A pupil with a good ear who is carefully taught will, as a rule, make a performer of, at least, moderate ability. Exercises that contain wide intervals, such as Diminished 7ths, Augmented 5ths and 4ths, Major and Minor 6ths, etc., are splendid practice for the French horn.

It is to be regretted that many bandmasters, because of the difficulty of the French horn, substitute the alto in E flat, or a melophone for it.

The tone:—— —— may be the first attempted on the French

(*Continued on page* 33)

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REVIEWS OF THE LATEST MUSIC

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Vale, song, by *Kennedy Russell.* A sweetly solemn song, one that is not pretentious in any way, but whose tender, sad melody, supported by gently repeated rich harmonies, will remain long in the mind. There is a rather noble simplicity about this song that makes it carry its message poignantly. Splendid for the studio, for it lies well in the voice, and makes little demand on the accompanist.

Love's Garland, song, by *T. Wilkinson Stephenson.* A successful song of the English ballad type. It "puts over" its sentimental verses in approved style.

A Wee Brown Maid, song, by *Alvin S. Wiggers.* A jolly song with a "Hey-ho" refrain in three-four time.

The Road That Leads to You, song, by *W. H. Squire.* A man's song with a simple marching melody and a contrasting refrain. Somehow it seems to suggest both "Tipperary" and "A Hot Time in the Old Town To-night"—which ought to augur well for its success.

Bogies, song, by *Wilfrid Sanderson.* This is a "cute" song about not being afraid to go upstairs in the dark, ending with a wish never to have heard about the "Bogie Man." The music is satisfactorily descriptive.

He Passed By, song, by *A. Tosi Orsini.* A very good example of melodic Italian song with arpeggiated accompaniment. It has movement and passion, and altogether makes a song that anyone would enjoy singing. Some of the harmonies are extremely interesting and effective.

The Fairies Have Never a Penny to Spend, song, by *A. Herbert Brewer.* An arch and dainty song giving fairy history with most understanding touches. It's a gay little composition and calls for style and understanding rather than voice, for successful presentation.

How Long Wilt Thou Forget Me? sacred song, by *Vernon Eville.* A fine and earnest setting of words from Psalm XII which finishes with an exultant chorus strain that is most effective.

Claribel, song, by *Michael Head.*

The West Wind, song, by *C. Allison Crompton.*

BOSTON MUSIC CO.

Boston

Remember Now Thy Creator, cantata by *Edward Shippen Barnes,* for tenor or mezzo soprano solo and mixed voices with organ accompaniment. Effective but not at all difficult. About thirty-six pages.

The Dawn of God's Dear Sabbath, Welcome Delightful Morn, and *Lord, With Glowing Heart I'd Praise Thee,* sacred choruses for mixed voices, by *W. Baerwald.* All well written and melodious numbers for singing groups of moderate attainments.

Communion Service, in A, for choir and congregation, by *Rt. Rev. F. E. J. Lloyd, Musc. Doc.*

A Hush Song and *A Song of Hope,* for women's voices, two part, by *Noel Johnson.*

Halcyon Weather and *Mother's Boy,* choruses for men's voices, by *Earl Towner. Halcyon Weather* is especially full of "go" and should add "pep" to any program.

April Flowers, by *Robert W. Wilkes.* Rather a commonplace waltz. The second melody is more interesting than the first.

Floating Clouds, by *C. W. Krogmann.* A dainty waltz for the teaching of legato in runs. Simple, second grade, but teachers will find it valuable and musical.

The Merry Bobolink, by *Krogmann,* is a first-grade piece, written for both hands in the treble clef, and is as merry as its name.

The Wedding of the Winds, by *Martinez.*

The 'Cello Player, by *Edwin Vaile McIntyre.* A melody for the left hand, without any particular distinction. Second grade.

Dancing School, by *Anna Priscilla Risher.* A first-grade waltz that has swing and a good melody.

Hide and Seek, by *Anna Priscilla Risher.* A short and bright piece for first grade, written entirely in treble clef.

Barcarolle, by *Richard Richards.* A piece with swinging rhythm, simple technic and good melody.

My Jolly Rag Doll, by *Myrtle Church Hopkirk.* Short scale passages and syncopated time are the distinguishing marks of this piece. In second grade and simple.

Pretty Pussy Willow, by *Laurene Gardner.* An attractive beginners' piece with words. The pictures on the cover add interest to the music.

JOHN CHURCH COMPANY

New York

When I Return to You, song, by *Tom Patterdale.* This classes itself as a sentimental ballad by its words, but puts itself somewhat out of that class by its melody and musical handling. For a musically growing pupil.

Her First, and *Wishin' and Fishin',* songs, by *John Barnes Wells.* These little comedy musical trifles are deftly handled and have nice musical touches. They'd certainly enliven any program, and one could easily be used as an encore to the other and invite a second encore.

Peer-Gynt Suite, No. 2, by *Edvard Grieg,* arranged for two pianos, four hands, by *Philip Werthner.* A splendid arrangement of this much-loved suite. The scoring for two players retains much of the orchestral qualities of the original version, and the doubling emphasizes the beautiful themes just where they need to be emphasized. Pupils who are fortunate enough to be studying with a teacher who has two pianos in the studio will derive much benefit from playing this suite, and they will at the same time have untold enjoyment.

Etude Impromptu, for the piano, by *Harold Morris,* Op. 1, No. 2. In this piece the composer shows himself as the pianist, for it is not easy to play, though at all times pianistic. Occasionally Mr. Morris is inclined to be trite, but there are bright spots in this etude, and it should have many a hearing.

Valse in A Flat, for piano, by *Charlotte E. Davis.* By far the best part of this waltz is the introduction, most of which is almost note for note from the Chopin Waltz, Opus 34, No. 1. The older piece also happens to be in the key of A flat, and it would seem as though Miss Davis would have shown better taste by transposing her version. The rest of the composition is quite commonplace.

OLIVER DITSON CO.

Boston

Three Concert Pieces for piano, by *Cecil Burleigh.* We have here the second and third—*Winged Winds* and *Snowbirds. Winged Winds* is a fine rushing bravura piece chiefly in minor vein but not really difficult. *Snow Birds* is marked "cheerily" but has a nice note of sadness in it for all that. It calls for a light touch and a flexible wrist. The third is called *"Ballad."*

Sleep-Song, by *Dwight Fiske.* Mr. Fiske has a fine harmonic imagination which is well exhibited in this song—by no means a number for an amateur. It is highly atmospheric and incessantly shifts chromatically from key to key. The mood suggests the Wagnerian Traüme.

In the Garden of the World—Song by *Charles Repper.* Simple words and simple music—but neither *too* simple. The song is real music and yet few will be unable to appreciate it. Just a little shift in form and it might be a "popular

song". It will be useful with many types of pupil.

Starry Night—Song (Barcarolle), by *John H. Densmore.* This would be a pleasant—and a competent—song if both the words and music did not hint constantly at the over popular Tales of Hoffman barcarolle duet. For all that the teacher will find it useful in the studio for it is easy to sing and effective.

A Spring Fancy—Song by *John H. Densmore.* This is a really joyous song that speeds along care-free doing much that is conventional but in a highly pleasant sort of way. It has fancy as well as spirit and is much to be recommended as a "teaching piece" for a fairly advanced student.

Shepherd Dance, for piano, by *Walter Rolfe.* Good practice in handling a melody in dotted eighths and sixteenths, but a little too much in the old "convent" style.

Spring Song, for organ, by *G. Waring Stebbins.* The bold melody in half notes against a staccato accompaniment which is several times repeated in this piece is most effective. Played up to time the composition has a real spring spirit.

Lassie With the Lips So Rosy. Song by *William Arms Fisher.* The setting catches quite nicely the naive worship expressed in the verses. The song offers a straightforward melody and few difficulties of any sort.

Lamb of God, I Come. Sacred song by *Robert Carvel.* The well-known words are here set with distinction, sweetness and considerable dramatic force.

G. SCHIRMER
New York

Happiness, song, by *Richard Hageman.* Certainly an uncommonplace song, and one for an artist's repertoire. It flashes joy from every bar. It has the stuff in it to run a close second to Mr. Hageman's eminently successful "At the Well."

Two Pieces, for pianoforte (second grade), by *L. Leslie Loth*—Buttercup, and Harlequin's Dance. How lucky the children of this day are to have such clever music! The student would be dull indeed who did not feel the charm of these two pieces. The one in a bright joking mood, the other graceful and a little sentimental, they make a fine pair for a young student's recital number.

In a Gondola, by *Carl Heins.* This is really quite commonplace when placed beside the compositions most composers of the day are producing for the younger generation. It belongs in a period passed by for most of us.

The Fancy Ball. A set of eight characteristic dances by C. W. Krogmann. Op 135. Grades II, III and IV:

I. *English Country Dance.* A spirited dance in G major—short—with good finger work and staccatos. Grade II.

II. *Attilia Waltz.* A simple waltz in F major—rather too long for this kind of a piece. Grade III.

III. *Tarantella.* A well written dance in A minor—somewhat long but interesting. Grade III.

IV. *Tyrolienne.* More difficult than the others—and has a pleasing melody with good rhythm. Grade IV.

V. *Cyprienne.* A gavotte with good finger work and a good swing. Grade III.

VI. *Minuet.* A charming little piece for 2d Grade—well written and one of the best of the set. Just the right length for a small teaching piece.

VII. *Paquita.* A dance in Spanish character—full of spirit and style in A minor. Grade II.

VIII. *Star of Victory,* is a military march in the key of C major, showy, and has many repetitions. Grade III.

Four Compositions for the Piano, by *Jane Munn Spear*—Melody, A May Song, Joyful Greeting, and In a Rose Garden. Very satisfactory little numbers for average pupils of grade three. The Joyful Greeting is the best and calls for staccato wrist work. The others have sustained melodies against very simple descending arpeggios divided between the two hands.

Six Cheerful Songs, to poems of American Humor, by *Sidney Homer.* This group of six numbers does a notable service to both American music and to American humor. They are examples of the kind of musical fooling done so much, but usually done so badly. These are well thought out, clever, and most side-splittingly characterized. They "ring the bell" every time. Such classics of American humor have been set as "Casey at the Bat," "Spăcially Jim," "An Idaho Ball," "A Plantation Ditty," "The Height of the Ridiculous," and "Christmas Chimes." They are so different in spirit and handling that all six could be sung on the same program.

WHITE-SMITH MUSIC PUB. CO.
Boston

The Land Where Hate Should Die, by *Harry L. Harts,* arranged for mixed voices. This is a splendid type of song for school chorus—and really no less good for any group of singers. The words are felicitous and timely and the setting, while of the "patriotic song" type, is effective, pleasing and original. The present arrangement is well within the range of any amateur band of singers.

Four American Indian Songs—From the Land of the Sky Blue Water, The White Dawn Is Stealing, Far Off I Hear a Lover's Flute, and The Moon Drops Low — by *Charles Wakefield Cadmann,* arranged for mixed voices. It is fine to have these lyric Indian melodies for choral use. They will surely be popular, for Mr. Cadman has made cleverly simple arrangements.

Peace, by *Gertrude Ross.* For four women's voices. Exultant and inspiriting. The harmonic handling is bright and unhackneyed. There is a short mezzo-soprano solo.

The Teachers' Library
(*Continued from page* 8)

books has been written by Daniel Gregory Mason, the best of which is a vivid set of essays on Grieg, Dvorak, Saint-Saëns, Franck, Tschaikowski and Brahms—the book is entitled *From Grieg to Brahms.* The young reader should be forewarned of this writer's over-emphasis on those phases of composition which belong to the realm of formal learning and his marked lack of appreciation of certain other elements more essentially musical. This book, however, contains a sympathetic appreciation of Cesar Franck and in this study Mr. Mason rises to a level of critical appreciation that he never reaches again in any of his writings. In *Romantic Composers,* by the same author, there is a delightful essay on romanticism. The latest book, *Contemporary Composers,* shows the author's pedagogic bias at his worst—the pedant's blind spot to the finer manifestations of taste in musical composition. It is suggested to the student that he must not take seriously the overpraise of Elgar and that he compare the estimate of Vincent d'Indy with that of Romain Rolland—the latter a master page of insight.

James Huneker's *Chopin* is one of the real books on a composer and his music that is at once sane, critical and appreciative. The student needs no other book on Chopin; indeed, it may be said that in no other book can the real Chopin be so well apprehended. By the same author an excellent book on Liszt. All of the brilliant and entertaining books of Huneker might well be on the shelf of the musician. He corrects the generally current false ideas about art; he is so tonic and so stimulating that he must always be a real incentive to broader culture.

Gilman has done an excellent book on *MacDowell.* It is the result of a sensitive appreciation of the best in MacDowell. For those who may interest themselves in special phases of music history Wanda Landowska's *Musique Ancienne* (in French) is an authoritative work on the music for older keyboard instruments. It is of especial interest because of its authoritative interpretations of the embellishments that puzzle so many explorers of this delightful field. Carl Engel has written a most readable book on the violin family that is so enthusiastically done as to be entirely removed from the plane of dry antiquarianism. *A Grammar of Plain Song* by the Benedictines of Stanbrook is of extreme interest and one of the few books in English on Gregorian fundamentals.

(*To be continued in the next issue*)

Conservatories, Schools and Colleges

Pulitzer Scholarship to be Awarded in June

An imposing list of prizes and travelling scholarships established by the will of the late Joseph Pulitzer to stimulate achievement in American music, journalism, letters, art and drama, as well as in the public service, will be announced at the next annual commencement of Columbia University. Past awards, embracing a wide range of endeavor, have, the university authorities state, quickened interest in the competition of the present academic year.

The student of music in America who is deemed the most talented and deserving will be awarded an annual scholarship having the value of $1,500 in order that he may continue his studies with the advantage of European instruction. The award is made on the nomination of a jury composed of memmers of the teaching staff of the Department of Music of Columbia University and of the teaching staff of the Institute of Musical Art.

Nomination of candidates for any one of the Pulitzer prizes, it is announced by Columbia University, must be made in writing on or before February 1, addressed to the Secretary of the University. Each nomination for a prize must be accompanied by a copy of any book, manuscript, editorial, article, or other material submitted by any competitor for a prize or on his behalf which must be delivered at the time of nomination to the secretary of Columbia University for preservation in the library of the School of Journalism. Competition for a prize is lmiited to work done during the calendar year ending December 31.

Samuel Gardner was awarded the music scholarship in 1918 and Meyer I. Silver in 1917.

American Institute Pupils Active

Linda Wright, pupil of Kate Chittenden at the American Institute of Applied Music, New York, and certified as a teacher from the pedagogy department, has been appointed to take charge of the music in the Children's House at Tarrytown, New York.

Madeleine Giller, another of Miss Chittenden's pupils, is touring as solo pianist in the Delmar Vaudeville Circuit in the South.

Louise Keppel, pupil of Leslie Hodgson, has been engaged as accompanist to go with Lotta Madden on her Western tour in February.

Christien Holtum, one of the boys who is being educated by the Federal Vocation Board, is singing in the choir of the Rutgers Presbyterian church.

Lecture at Seymour School

Marshall Bartholomew, co-director with Mrs. Seymour at the Seymour School of Music, gave a lecture at the New York branch of the school, 60 West 50th St., January 13th, on "How to Listen to the Orchestra." Mr. Bartholomew lucidly explained the various choirs of the orchestra, the strings, wood-winds, brass, and the "kitchen" (the persuasion groups). Especially interesting was his explanation of how the addition of a single instrument, such as a clarinet, or a horn, to the group of instruments carrying a melody, would add brilliance, or some other form of coloring that would completely change the character of the sound. This, he explained, was where the composer had the opportunity to make his orchestral works effective. At the end of the lecture, Mr. Bartholomew played on the phonograph several records he had brought from Japan, showing the total lack of harmonic feeling among the orientals. To them, he said, this music was as beautiful as our symphony orchestra is to us, and he added that maybe they were right, but he felt that his audience would agree with him that Western music is more beautiful.

Paderewski Scholarships

Announcement of the offering of Paderewski scholarships is made at the New England Conservatory of Music. Some years ago M. Ignace Paderewski created a fund of $10,000 the income from which was to be awarded from time to time in the form of prizes for musical compositions or otherwise for encouragement of American music. Competitions have already been held, and will presumably continue to be held, which many of the foremost American composers have entered. The late Dr. Horatio W. Parker and Henry Hadley have been Paderewski prize winners.

Busy Season at Knox Conservatory

The Knox Conservatory of Music, Galesburg, Ill., opened last fall with a larger enrollment than any previous season. The faculty remains the same, with the exception of Rose Lena Ruegnitz, who has been added to the piano department. Miss Ruegnitz is a former pupil of Arne Oldberg, and has had several years' successful teaching experience. Lela M. Niles will temporarily relieve Blanche M. Boult, of the piano department, who is to be given a leave of absence during the second semester.

The Conservatory has conducted an artists' course for over twenty years. The opening concert was given on October 7th by Myrna Sharlow, soprano, accompanied by Granville English. On October 28th Augusta Cottlow gave a brilliant rendition of a program beginning with the Busoni arrangement for piano of the Bach "Toccata in C major." Another feature of the program was the Schumann "Carnival." The third number of the course was given on December 9th by the Zoellner String Quartet on their third appearance in Galesburg.

Two members of the faculty, Miss Margaret L. Mulford, contralto, and James Mac C. Weddell, pianist, presented a joint program of vocal and piano numbers on November 11th.

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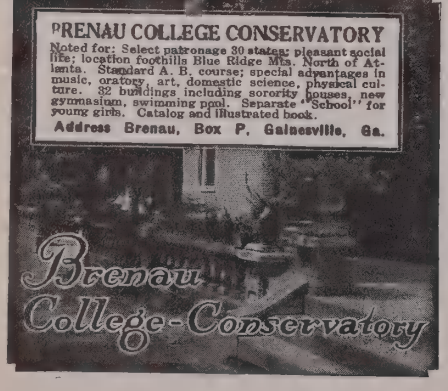

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This is Miss Mulford's second year in the conservatory. She is thoroughly familiar with the tradition of vocal art, and gave a fine interpretation of her selections. Professor Weddell has been connected with the Knox Conservatory for the past twelve years. As director Wm. F. Bentley has been connected with the institution since 1885. Another member of our faculty of long service is Professor John Winter Thompson, well known composer and organist, who has been head of the organ and theory department for thirty years.

With the Chicago Conservatories

The re-engagement of Leopold Auer to teach in the "master school" of the Chicago Musical College, which will open June 27, is regarded by the management of the school as definitely insuring for that session the strongest faculty it has ever had. Prof. Auer will take only a limited number of students, three daily for four days a week and two on a fifth day. Rudolph Ganz and Ernesto Consolo have been engaged for the piano department, and Oscar Saenger, Herbert Witherspoon and Mme. Delia Valeri for the vocal department, with Richard Hageman in addition. Mr. Hageman is well known, not only as an operatic conductor, but as one of the most popular vocal teachers in New York.

Bush Conservatory of Music has adopted the plan of presenting each year in Orchestra Hall artist students of the institution in a series of big public appearances. Realizing the difficulty which a young professional has in securing a hearing before a large audience, the management of the school has decided on the step in line with its policy of assisting its students in their professional careers. The advantage of the plan to the individual student is inestimable. In addition President Bradley has announced that a formal debut concert will be given by Bush Conservatory, with all expense paid, to post-graduate students who are of the highest artistic caliber and really equipped for successful professional careers.

The postponed Liza Lehman at Home was given at the Whitney Tew studios Sunday, January 9. Two song cycles, "In a Persian Garden," and the "Daisy Chain," were presented, in which the singers sang both the high and low numdbers alternately, to demonstrate Mr. Tew's theory of the application of the one-position scale. Miss Gertrude Clark also illustrated Mr. Tew's method by an interpolated cadenza in the "Ah non Corda" aria from "Sonnambula."

Indianapolis Schools

In order to further musical education the State Board of Education will inaugurate a plan whereby high school pupils will receive credits for studying music under private teachers. The State Board has established regulations and requirements which must be met by the private teacher and the pupils in order that high school credits may be given for the work. The plan will be in working order in most of the high schools of the State during the next semester.

Myrtle Lewark, reader, and Martha Kutz, soprano, advanced students of the College of Music and Fine Arts, have joined a concert company for a tour in Chautauqua and lyceum.

Flora Lyons, principal of the normal department of the College of Music and Fine Arts, attended a conference at Munice recently and spoke on the work of training supervisors of music and art.

Patton Sings in Norwich

Fred Patton, the baritone, gave a recital in Norwich, Conn., Jan. 3d, under the auspices of the Norwich Music Association, which has been instrumental in bringing many famous artists to the city. Mr. Patton's splendid voice and intelligence of interpretation was highly appreciated by the large audience. The program opened with the Prologue to Pagliacci, and included an old English group, a Russian group, and songs by Gounod, German del Riego and Morgan. In the American group were Gilberte's Devil's Love Song, Howard's Negro Lament, and Penn's Sunrise and You.

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"The Music of the Discs" *By "Recordo"*

THE development of an appreciation of the better class of music has always been the policy of the leading talking machine companies, and each monthly issue contains records in which every music lover will be interested.

"Recordo" will review each month in this page those which he believes will be of most interest to our subscribers, and of the most assistance to teachers in their work.

Aeolian

Evelyn Scotney scores another triumph in her recording of the "Ah, fors' è lui" aria from Traviata. She belongs, it would seem, to the new type of coloratura that wins you with gentleness rather than glitter. Perfection of technique loses nothing by this effect of effortlessness, which, instead of dazzling, rests the listener.

Few compositions for any instrument sound so poignantly at home as Saint-Saëns' "Le Cygne" upon the 'cello. Maurice Dambois has made an excellent recording of it this month, and for good measure gives on the reverse of the record a charming presentation of Elgar's "Salut d'Amour."

A record of decided dash and musical appeal is of the Bolero from Verdi's opera "I Vespri Siciliani." Rosa Raisa sings it with taste and distinction, but alas! the recording is not all that music and artist deserve.

Brunswick

The Brunswick Company makes rather a specialty this month of old-fashioned "heart songs"; the one exception on our list of four being the lightly tripping "Kerry Dance" recorded by Dorothy Jardon. Miss Jardon's fresh voice is charmingly suited to this lilting song.

Marie Tiffany records probably as well as any soprano now singing for the phonograph. The quality of voice best transmitted by machinery is difficult to gauge—but Miss Tiffany possesses it. Her latest record is of "My Old Kentucky Home." A capable quartet assists.

Another remarkably recorded voice belongs to Irene Pavloska, who sings, for a double disc, the old favorite, "Long, Long Ago," and the newer one, "I Love You Truly."

"Killarney" and "Kathleen Mavourneen" are two amicable companions upon a disc recorded by Theo Karle. Mr. Karle's ingratiating tenor is sympathetic and well trained. He is especially successful in his intelligent handling of these familiar songs.

Columbia

Richly varied is Columbia's list, embracing music that ranges from the strangely exotic to the memory-stirring familiar.

Of the vocal offerings, the one most to be prized is the lovely "Verranno a te sull' aura" from the end of the first act of Lucia, sung by Maria Barrientos and Charles Hackett. It is a record that ranks with their rendering of the garden duet from Rigoletto issued several months ago—which was one of Columbia's very best.

From Linda di Chamounix, a less familiar opera by the composer of Lucia, is the purling coloratura aria "O luce di quest' anima" sung by Florence Macbeth. On the other side of this disc the same soprano gives us effectively the brilliant "Carneval of Venice" vocal dazzlements arranged by Sir Julius Benedict.

But coloratura at its catchiest is represented by the lilting and ingenious Doll Song from Tales of Hoffmann, with its droll slowing down when the simulated machinery of the doll needs winding. This is paired with the dainty "Dance, My Little Geisha" (Jones), also sung by Miss Gates.

The instrumental array is also notable. It includes the first phonographic offering by Kerekjarto, a violinist who deserves to rank among *the* violinists. He plays two colorful Spanish numbers by Sarasate—"Zapateado," a spirited dance, and the richly dreamy "Romanza Andaluza."

The gorgeous vibrance of deeper strings is heard in Pablo Casals' masterly playing of Chopin's Nocturne in E Flat, transcribed for 'cello. A single-faced disc, but a superb one.

Chopin music untranscribed—in fact, at its pianistic uttermost—is the glorious Fantaisie Impromptu, presented with virtuosity by Josef Hofmann, who gives us also (on the reverse of the same disc) Liszt's "Rustling of the Woods" (Waldesrauschen).

But perhaps the most colorful and captivating of the offerings in Columbia's instrumental list is the record comprising two numbers—the first movement and the third—from Rimsky-Korsakov's orchestral suite, "Scheherezade," played by the Cincinnati Symphony Orchestra under the direction of Eugen Ysaye with true Oriental enchantment.

Edison

Rachmaninoff's latest piano record thrills and contents, as do his previous ones. For the Edison Company this month he plays his own Barcarolle (Op. 10), an achievement of marked Russian flavor; determined gaiety threaded by gloom. On the reverse we find a contrast in the lighthearted spontaneity of Chopin's Valse in A flat, Op. 64—No. 3. The recording is amazingly natural and convincing.

Frieda Hempel, accompanied by a male quartet, shares a double disc with Henri Scott. Both have chosen songs of simplicity and instant appeal. Miss Hempel sings the familiar lullaby "Hush, Little Baby, Don't You Cry" with fascinating artlessness. The famous basso gives us "On the Road to Mandalay" (Oley Speaks), and thunders musically with the dawn.

Four operatic numbers, all excellently presented, are divided between two desirable records. The duet, "Fuggiam gli ardori," from the third act of Aida is given with dramatic effect and colorful tone quality by Marie Rappold and Giovanni Zenatello. On the same record Zenatello presents a warm and hearty interpretation of the "Di' tu se fedele" from Verdi's "Masked Ball"—the aria wherein Richard, disguised and mannered as a sailor, jocularly asks the astrologer his fate.

On the other operatic record we have the French baritone Torcom Bézazian singing the Drinking Song from Hamlet; while Guido Ciccolini and Arthur Middleton combine tenor and baritone forces in the duet "Del tempio al limitar" from Bizet's "Pearl Fishers." Here are three fine voices fortunately exhibited.

Four meritorious instrumental records belong on our list. One is of Lauri Kennedy, interesting and able violoncellist, playing Van Biene's "Broken Melody" and the plaintive Jewish melody Kol Nidrei, by Bruch.

Another presents the Peerless Orchestra in the ancient but beloved "Over the Waves Waltz," by Rosas. On the reverse they record Reynard's "Scented Violets"—not to say candied.

Last, but not of least interest, we have the jolly "Four Jacks' March" played on the accordion by P. Frosini with remarkable skill and completeness of tone volume. On the reverse Kitty Berger is really astounding in the large effect she plucks from her harp zither, playing "Ring and the Rose," a pleasantly obvious Swiss love song.

Pathé

The Pathé Company achieves a high average in its latest output. Yvonne Gall gives a particularly sympathetic account of Foster's "Old Folks at Home"; and if occasionally the French accent triumphs over negro illiteracy, the resulting piquancy is not unpleasant.

A double disc, of the mad scene from Lucia, and the "Una voce poco fa" from Rossini's "Barber of Seville" proves Helen Yorke a competent and charming coloratura. Her voice, while light in texture is buoyantly flexible.

"La chanson de la sorcière" from Gounod's "Mireille," and the Habanera from Carmen are recorded by Kathleen Howard upon another double disc. The former selection reveals beautiful quality in Miss Howard's upper voice, showing a remarkable range for contralto. The reverse of the record goes to the other extreme as regards pitch, with equally pleasant revelations.

Adamo Didur is splendidly recorded

(*Continued on page* 38)

The Primary Teacher's Guide

(*Continued from page* 9)

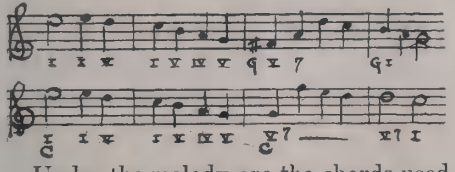
study. At the lesson I would play a phrase or two of one of the melodies and asked him to tell me to which piece it belonged and to sing the next phrase. This greatly helped his concentration. Some records we used were "The Swan" by Saint-Saëns, played by Zimbalist; "Minuet in G" by Beethoven, played by Elman; "Largo" by Handel, played by Kreisler.

Some boys would be more interested in opera airs, from which there is a large number to select. After working with songs, he was ready for simple little piano pieces in the simplest form without modulations. "A Crystal Stream of Folk Lore," by Lang (which has already been mentioned in these pages) supplies much material. These were played in different keys.

After learning the chord on the dominant, the dominant seventh follows most naturally. The boy discovered what a rich, powerful chord it is and learned how it resolved to the tonic.

Then came the secondary chords with their inversions. The next step led us into the wonderland of modulation. We began with the eight measure melody, in which the first four measures end in the key of the dominant, but which quickly returns to and ends in the original key.

An example taken from the first year melody writing by Thomas Tapper is:



Under the melody are the chords used in harmonization. Many more were written and harmonized until this form of modulation was learned.

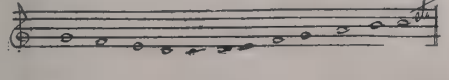
Some pieces which are in the simplest form and modulate into one key and back to the original one are: "Lied in C No. 1," "Minuet in G No. 4," "Musette in D," from Bach for beginners, by Charles Vincent, published by G. Schirmer. "The Happy Farmer," by Schumann; "Sunshiny Morning," by Gurlitt; "Soldiers' March," by Schumann; "Morning Greetings," by Behr.

This is only a very bare outline, showing how melodies are harmonized at the beginning. There are as many different ways of working as there are teachers and individuals—but the general principles are the same.

Wind Instruments

(*Continued from page* 27)

horn, followed by



When these sounds can be played with a fair tone, the scales of C major, F major, G major, and others with not more than three flats or sharps (in one octave only), may be worked on. The practice of sustained tones on the French horn cannot be too highly recommended.

Trombones

Beginners on the slide trombone would make better progress if the valve trombone or baritone had been previously studied. The embouchre would then be formed and the difficulty experienced in commencing the slide trombone would be greatly lessened. The slide should be moved quickly, gracefully, and without jerking, so as not to disturb the mouth. Slow scales, as prescribed for other brass instruments, should be studied carefully by the beginner, after which the early studies in "Clarke's Trombone Method" (Carl Fischer Co.) may be used with good results.

Basses

The E flat and BB flat basses are not difficult instruments if they are properly taught. Loud blowing and lip pressure must be avoided, the lips kept still and the tongue not allowed to come forward to disturb them. Tonguing may be aided by the breath if the cheeks are slightly puffed.

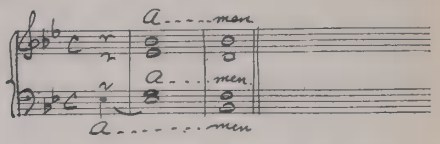
In order to perform well and give a resonant tone upon brass instruments, pupils should be instructed to use as little pressure as possible on the lips, instruments with large mouthpieces requiring less than the cornet or horn. High notes should be voiced from the throat, the lower lips stretched and the jaw held down, the mouth being kept still and all force coming from the throat alone.

In conclusion, it cannot be too strongly recommended that a course in solfeggio go hand in hand with the instrumental practice. The reading of music then becomes a secondary matter and a knowledge of time and tune thus gained assists the pupil greatly by enabling him to give attention to the formation of his embouchre and the mechanical difficulties of the instrument he is studying. Further, there can be no doubt that the solfeggio is the basis of a musical education, and it is a great pity that the average teacher regards it so lightly. Music students should endeavor to fix in their minds this first principal of musical art.

Choir and Organ

(*Continued from page* 26)

lateness, anticipating the proper moment is equally to be condemned. Organists are often guilty of playing the accompanimental chord in advance—though only slightly so, to be sure of the choir. The eagerness of the organist to help the choir to a smart, energetic, on-the-dot performance of the first sound leads to an excess of energy on his part. I am also here reminded of the bad habit in several of the English cathedrals of starting the "amens" after the prayers (unaccompanied) by one of the singers, usually the Bass; this is what results:



In one cathedral where we used to go to the daily service the Bass was a man of immense girth; his premonitory note was almost a snort; we alluded to him irreverently as "the hippopotamus."

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IN THE CONCERT HALLS

IN spite of the holiday season, the country has been given its full dose of concerts during the past month —a dose by no means homeopathic. Judging from the nature of the offerings presented, the four weeks just passed would indicate that those who contend that America is fast becoming the most musical nation in the world are largely correct. In considering this, we must, of course, eliminate debut recitals, for the public rarely buys tickets to such affairs, and the size of the audiences depends largely on the efforts of the recitalists' press agents. The fact that shows us the trend of America's music appreciation, and insatiable artistic appetite, is the almost overwhelming number of orchestral concerts that are being given in New York, and in such centres as Chicago and Boston. The S. R. O. sign does not look as freshly painted as it did of yore, and it is beginning to show finger marks from frequent hanging. Some of the New York organizations are coming in for their share of criticisms for giving too many concerts, with inadequate preparation for such a large number of programs. Perhaps it would be better to have fewer public concerts and consequently more rehearsals in proportion, but nevertheless the frequency of concerts attests the public's demand for music.

Visiting Conductors

One of the important events of the month has been the much-heralded coming of the three visiting conductors: the Anglo-Russian Coates; the Dutch Mengelberg, and our old friend of the Metropolitan Opera, Toscanini. The stay of Alfred Coates was all too short; he conducted just three performances of the New York Symphony Orchestra. But these three appearances were sufficient to show us what manner of man he was, and what a remarkable personality he possessed. Full of Nikisch traditions, his manner of leading the orchestra was something to which we are unaccustomed. Never the time-beater, he is rather the supreme interpreter, who, in his own way, draws from his players what he wishes them to say. Rarely does he beat downward, his motions are invariably upward, and they never fail to give the impression that he is magnetically bringing the music from his men.

The first program was devoted solely to British composers: Purcell, Elgar and Vaughan Williams. The Elgar Enigma Variations became real, and under this conductor's baton they were more vital than they have seemed at past performances under our own conductors. The London Symphony of Williams might have seemed long and lacking in unity under less skilled hands, but Mr. Coates made of it a vital, pulsating message that truly depicted the life of the world's greatest city.

At the second concert, Mr. Coates played Brahms' First Symphony, a living Brahms, Scriabine's "Poem of Ecstacy," and, with Rachmaninoff as soloist, Tschaikowsky's B minor piano concerto. The verdict of the press was almost unanimous in the young conductor's favor at both concerts. Mr. Aldrich of the *Times* said: "He is an interpreter, and he possesses the mastery of orchestral technique that enables him to achieve interpretation." The *Tribune* said: "As a conductor he has breadth of vision and authority, an effective combination of intellect and force."

Mr. Coates' virility, combined with his tremendous power of building climaxes, made his visit one not soon to be forgotten.

Willem Mengelberg came from Holland to conduct, for the next three months, his share of the concerts of the National Symphony Orchestra, New York, and in spite of the fact that he had the opportunity for only a few rehearsals with the band before his opening concerts, it was at once apparent that here was an unusually fine conductor. He shows that he has all the fire and temperament of the younger Coates, controlled, however, by an intellectual development that holds his supreme moments in reserve. It will be interesting, and no doubt reward for the waiting, to hear his concerts when he has been with the orchestra for a longer time. His players have slipped occasionally at the first few concerts, and only by his mastery of every situation did the conductor avert catastrophe. The early programs have been devoted to works of Weber, Strauss, Berlioz, Liszt, Tschaikowsky, and Mahler.

Houses sold out long in advance have greeted Toscanini and his far-famed La Scala Orchestra, and extra New York concerts have been arranged so that all who wish may have an opportunity to hear the band. Whether conducting the opera or a symphonic organization, Toscanini is ever Toscanini, and his band shows that he still lives up to the reputation he won at the Metropolitan as an inexorable task-master. He is not only a task-master, however, he is as well-grounded a musician as can be found, and his interpretations give new life to all the works he plays. As many times as New York has heard Beethoven's immortal Fifth, and as many different readings as this master symphony has had since it was written some hundred or more years ago, Toscanini showed it to us in a still new light, an almost romantic Beethoven. The La Scala is to take an American tour, and other cities will have the opportunity to hear this wonderful orchestra.

Revivals in New York

Verdi's *Don Carlos,* the opera the great Italian wrote just before he produced *Aida,* was last month presented in New York for the first time in some forty or fifty years. Manager Gatti-Casazza arranged a sumptuous revival for the opera, and Mr. Urban with his scenery made the production memorable. G. W. Gabriel of the *Sun* aptly remarks that Don Carlos represents Verdi "on his way from 'Il Trovatore' to 'Otello'." This is very true, it is Verdi in the transitional stage; midway between his trivial, though melodious, period, and the height of his creative powers—the high-water mark of Italian opera. In Don Carlos, the Verdi of the "um-pah" is dropping from sight, and the real Verdi showing himself. Hanslick, the great critic of the day, condemned Don Carlos, and said that Verdi's genius had disappeared, but as our own critic Humiston has said, Hanslick always condemned anything that was new and good, therefore it was evident at the start that Don Carlos had merit.

It is an opera that has all the Italian power of pleasing, and more besides. For the popular demand, there are arias a plenty, duets, trios, et cetera. The plot lends itself to music drama requirements, and the story of the lover whose father marries the object of his affections proved splendid material for Verdi. The cast was fully up to Metropolitan standards, and Rosa Ponselle, Mme. Matzenauer, Marie Sundelius, and Messrs. Martinelli, De Luca and Didur made the vocal side of the performance all that could be desired.

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Orchestral Novelties

Emanuel Moor's Concerto for orchestra and string quartet was one of the orchestral events of the past month most worthy of attention. This work was played in New York by the Philadelphia Orchestra, with the Flonzaley Quartet as soloist, collectively speaking. The composer, who dedicated the work to the Flonzaleys, has the following to say regarding the composition: "It is very simple and has few notes, but it has to be understood. I do everything with the smallest means. Perhaps the American public may be tired of the so-called modern tendency and may be glad to have something that still has melody." Regarding the composition, Mr. Gabriel of the *Sun* said: "Many of the themes were noble in themselves, but they did not suggest further possibilities. Enunciated at length they became trite on repetition." It was the composer's avowed intention to retain the character of the orchestra, so that his work should sound more like a chamber music composition for a large hall. In this respect, the composition was along the lines of the "Concerto Grosso" of the classicists. The consensus of the press seemed to be that the work was a trifle long and sometimes dull, but needless to say, it had a sympathetic reading at the hands of Mr. Stokowski and the Flonzaleys, who extracted from the score all the good that was there.

The works of Arnold Bax, the English composer, are beginning to be heard on this side of the Atlantic and judging from the success his works have had, when played by the Boston and Chicago Symphony Orchestras, we will hear more of his music. During the past month the Boston orchestra played his Irish tone poem, and Mr. Stock, with his Chicago forces, played the symphonic poem "The Garden of Fand." Another English composer who has been introduced to Boston by Mr. Monteux is Gustav Holst, whose suite "The Planets," was played last month.

New York had its first opportunity of hearing Deems Taylor's suite "Through the Looking Glass," which was played by the New York Chamber Music Society, who last season presented the work in Boston. Although the composer has treated such tremendously emotional themes as "Jabberwocky" rather chattily, and mildly, to say the least, he caught the spirit of Lewis Carroll's work sympathetically, and he has made the bassoons, oboes and other instruments with humorous possibilities inimitably interpret his musical whimsicality.

Opera Premieres

While in New York the only operatic novelty of the month was a revival, there was a world premiere in Chicago of Leoncavallo's posthumous "Epido Re." Titta Ruffo, especially selected by the composer, impersonated the Theban king, Oepidus, and his portrayal of the character was one of the great triumphs of his career. Although the production had the benefit of Marinuzzi's presence at the conductor's desk, and the stage settings were all that could have been desired, these facts could hardly make up for the weakness of the music.

Another Chicago premiere was that of Erlanger's "Aphrodite," with Mary Garden in the title role. Miss Garden was obviously the excuse for the opera's presentation, and with the able assistance of Edward Johnson, she managed to make the performance distinctive.

Singular interest attaches to the announcement that Miss Garden has been appointed artistic and executive director of the company, to succeed Marinuzzi, who resigned because of the petty disputes and jealousies between various members of the company. It is sincerely to be hoped that "our Mary" will be able to restore harmony to the ranks of the late Campanini's great opera company.

Choral Performances

The Schola Cantorum of New York gave an all-Russian program early in the year, and sang choral numbers from the operas of Rimsky-Korsakoff, six anthems by Rachmaninoff, and various folk-songs. The soloist was Mme. Koshetz, who made her American debut on this occasion.

Two college organizations have come into prominence recently, the Harvard Glee Club, under the able direction of Archibald T. Davidson, and the Mount Holyoke College Choir. At their New York concert the Harvard men, who have thrown overboard all "Bullfrog on the Bank" traditions, sang works of Palestrina, Allegro, Bach, Morely, Rubinstein, Mendelssohn, Coleridge-Taylor, Duparc, Brahms and Handel. As a choral body they bespoke the genius of their conductor, and the concert excited praise from all the critics. The singers from Mount Holyoke sang old English carols, songs from the French and German literature, and works of Ravel, Gavaert and Gounod.

Chamber Music

New York has had several excellent chamber music concerts within the month. Mr. and Mrs. Alexander Bloch, who have established a reputation for the seriousness of their aims, gave the first public performance of Pizzotti's Sonata in A for violin and piano. This work was sandwiched between Brahms and Mozart, and the concert was not only instructive but highly enjoyable as well. The New York Trio's second program of the season presented Brahms, Rachmaninoff and Saint-Saéns, and as THE MUSICIAN goes to press the Flonzaleys announce, for their second subscription concert, works by Brahms, Jongen and Beethoven. Brahms seems to be well represented on chamber music programs, for he was also included on the program of the New York Chamber Music Society, when the aforementioned Deems Taylor suite was played, by his A minor trio for piano, clarinet and 'cello. Another interesting Brahms work is announced for the forthcoming concert of the Friends of Music, when "Nänie," for chorus and orchestra, will be presented by the society under the direction of Artur Bodanzky.

Mischa Levitzki and Sascha Jacobsen joined forces in a splendid concert for the benefit of the McGill scholarship of the New York Institute of Musical Art, and the two artists played the Brahms D minor and the Cesar Franck Sonata in A major.

Recitals of the Month

While possibly there have not been quite as many debuts as there were early in the season, the recitalists have been far from idle. In New York those who follow musical events have been rushing, as usual, from hall to hall in order to cover the field. Josef Hofmann is back from England and is giving his first recital of the season January 15th, when he will play an all-Schumann program — the Symphonic Variations, The Evening, In the Night, Romance in F sharp major, the Bird as Prophet, and the Tausig transcription of The Contrabandist. It is announced that for artistic reasons there will no longer be seats on the stage for the overflow audience at Hofmann recitals. Would that our other favorites would follow Mr. Hofmann in this, for, while the atmosphere of informality is always desirable, it is undeniably distracting to see spectators banked on the platform, as though they were a chorus who might any moment burst into song.

The violinists have been active, and among the New York recitals there has been that of Gustave Tinlot, concert master of the Damrosch orchestra, who had the assistance of a quartet of strings and a pianist in playing the concerts of Chaussen, in its original form for violin, piano and string quartet. Other works on the program were the Lalo Concerto Russe, and works of Bach, Granados, Schubert (a la Kreis-

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ler), Faure and Georges Hue. Other violinists who have been heard are Eddy Brown, Toscha Seidel, Daisy Kennedy, who made an auspicious debut some six weeks ago, and Harold Berkley, who with the assistance of Marion Kahn Berkley gave a charming recital at the Plaza, playing works by Bach, Nachez, Leclair, Tartini, Wagner, Moszkowski, Cui, Wieniawski, and the Mendelssohn E minor concerto.

Edward Morris, the young American pianist, who gives no passes to his New York recitals, played a program devoted to Schubert, Liszt, Ganz, Boyle, Wad, Foch (Dirk, not Generalissimo), Chopin, and the much-liked Schulz-Evler Blue Danube Arabesques. A young Italian pianist, Guido Agosti, made an auspicious debut in the metropolis, witnessed by many celebrities from the Metropolitan Opera. The young artist gave a performance of Chopin's tremendous A flat Polonaise in a manner seldom acquired by newcomers, and he served his Bach with unusual clarity and sympathetic feeling for the contrapuntal style. We shall probably hear more of Signor Agosti.

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Yolanda Mero's second New York recital again made her hearers thankful that she had returned to the concert platform, and Magdeleine Brard, fully grown up and no longer exploited as a prodigy, came to make her claim to consideration as a mature artist. Her manner of playing the program of Scarlatti, Chopin, Schumann, Saint-Saëns, Debussy, Wormser and Liszt did not fully justify this claim, and Mlle. Brard has much to accomplish before she comes into her own. Mr. Aldrich does not feel that she has yet attained her full powers, for he said: "What she still lacks is the ripeness, the wisdom and the insight of a mature artist." The critic of the *American* felt that she was "inclined to be over impetuous and indulged in exaggerated bursts of speed at the sacrifice of enunciation, rhythmical emphasis and expressive modulation."

Ella Dahl Rich and Agnes Hope Pillsbury treated New York to its third two-piano recital of the season, and played works, either originally written for this instrumentation, or else specially arranged, by Handel, Rameau, Scarlatti, Mendelssohn, Debussy, Bizet, Franck, Henselt, Grieg, Sears, Arensky and Brahms.

Among the other pianists who have appeared in New York are Rachmaninoff, Ernesto Berumen, Harold Morris, Alfred Mirovitch, Germaine Schnitzer, who gave the first performance of Dirk Foch's piano sonata, Opus 1, No. 3; Ernest Hutcheson, Charles Cooper and others.

But lest we forget the vocalists, we must record the New York debut of Joseph Schwarz, a Russian baritone, who has sung much in Europe. Mr. Schwarz selected for his first appearance works of Handel, Verdi, Rachmaninoff, Gretchaninoff, Tschaikowski, Massenet, Liszt, Walter Kramer and Grieg. While the press was somewhat reserved in its praise, it was generally recognized, however, that here was a singer of distinction. Mr. Finck of the *Post* said: "He shows a real dramatic temperament, but his sentiment quite frequently degenerates into sentimentality. He is evidently a man of intelligence, and, gifted as he is with a really beautiful voice, he should be very successful here." The *Brooklyn Daily Eagle* called the singer "an artist to his finger-tips," whereas the *Tribune* said: "His voice is of unusually beautiful quality, but his singing is of so conventional an order that his really magnificent organ is not always displayed to its fullest advantage."

Frieda Hempel's Carnegie Hall recital was one of the rare treats of a musical season, and a large audience gathered to hear her interpretation of songs by Handel, Schubert, Schumann, Wolf, Mozart, two of Lieurance's American Indian songs, and a group of English, Dutch, French, German and Norwegian folk songs.

For his second New York program Reinald Werrenrath chose a recitative and an aria from Handel's *Julius Caesar* and *Scipio,* respectively, a group of traditional songs, a group by Brahms, Hugo Wolf and Sindig, an American group by McGill, Clarke, Penn, Whiting and Damrosch, and what might almost be called a revival, as far as the concert platform in New York is concerned, of Sullivan's "Lost Chord." The justification for including the latter was found in Mr. Werrenrath's masterly interpretation.

Yvonne de Treville charmed her listeners in her first New York recital of the season, and commendably opened her program with the American group, rather than relegating it to the end, when those who have remained are fumbling for their wraps. This is an example for other recitalists, for if we are to present our own composers they will never have a real opportunity to be impartially heard if they are shoved into the background as trifles. Madame de Treville's American songs were by Will Marion Cook, Loomis, MacDowell, Warford and Gena Branscombe.

Hipolite Lazaro, at his Carnegie Hall recital, made his audience regret that he has temporarily forsaken the opera for the concert stage, for it was quite evident that this splendid tenor is sadly misplaced as a recitalist.

Other singers who have given New York recitals during the month are Lambert Murphy, Marguerite D'Alvarez, May Peterson, Paul Reimers, John Finnegan, Marion Armstrong, and Gervase Elwes, whose untimely death by accident in a Boston station marks the passing of a singer who would have won a high place in America.

Chicago has heard the return of Alma Gluck to the concert platform, after her year's absence, and Boston has heard a concert by Mary Garden. For the coming month the announcements show that the halls are engaged for every available date, and the season will continue busy right to the end.

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NEW YORK, FEBRUARY, 1921

DO you find trouble in getting boy pupils—or having boy pupils, do you find it difficult to keep them after the beginning grades? It is commonly the case that about the time of the advent of "long pants" a mysterious listlessness in the matter of music study pervades the adolescent male mind. If you have noticed this, and found it baffling, you will be glad to hear that the trouble has been diagnosed by experts and that they have at least a plan for a cure. Many—in fact, most—boys, even talented ones, drop their music when they get to the "sensitive age" because they think it is "sissy" or "girlish." This is the opinion of the editors of *The American Boy,* the paper which wields possibly more influence than any other with Young America. The editors are doing something about it which ought to interest you. In the February number of the magazine the "Friendly Talks With the Editor" page is entirely given up to a confab with the youthful subscribers on the necessity of knowing something about music if you want to be a "whole man." Roosevelt's interest in music is instanced, and Charles M. Schwab's, too, and it is pointed out what music can mean to a man's clear thinking and quick acting. The article is finely reasoned out, and put so as to stir the youthful understanding.

If you have youngsters who don't seem to appreciate the privilege of studying music, get hold of this February number of *The American Boy* and put this "Friendly Talk" before them. It will surely stimulate them. Maybe *all* your boy students ought to read it.

The death of Alexander Bremer brings to remembrance that he was one of the enthusiastic workers in the International Music Festival League—in fact, its secretary and treasurer. The development of the League's plan, originated by Archer Leslie Hood, to fuse through chorus singing and music festivals all the varied nationalities in this melting pot of a country, has gone on steadtily since 1915, and specially good work was done in 1919, when a dozen park concerts were given in New York and 150,000 copies of music were furnished by the League. Now the League plans a First International Music Festival to take place in New York City and co-operation from musical people is wanted as well as assistance in underwriting the fund to carry out the work. Here's a movement of national scope in which it is worth while to have a share. Mrs. Kenneth J. Muir, 58 West 58th Street, New York, is the secretary of the League.

In the March number THE MUSICIAN will inaugurate a department particularly devoted to the interests of supervisors and others associated with school music instruction under the heading, "School Music." Howard Clark Davis, now director of school music in Yonkers, New York, will conduct the department. The work he has done in past years—and is still doing—with the Eastern Music Supervisors' Conference, of which he was recently president, is a guarantee of the practical point of view that will dominate his pages. In the airing and solving of knotty school music problems he will have the benefit of the tested experience of many collaborators from the "field." This special department on school music work will make THE MUSICIAN eminently the Supervisors' magazine, since all its other special departments are correlated with the Supervisor's work, and give him specific information in the various branches of his activity.

Do you read the "Reviews of the Latest Music" which we publish each month? They will help you in your problem of finding new material. We recently took a "straw vote" among a thousand of our subscribers to get an idea of how they valued each department. The returns showed that many felt the Reviews one of our best aids to our subscribers. Incidentally, it may be recorded that practically every department showed that it was "ringing the bell" and had its host of appreciators. We have, the vote would seem to indicate, an enthusiastic group of subscribers. From our side, let us say that the Supervisor's or School Music department we are inaugurating in March is but one of many good things we have in process of development and will put into effect when conditions are right.

The work of Community Service in the music field goes on effectively in peace as in war. A notable activity is reported from Lowell, Mass. There Community Service is backing a plan for competent music instruction as an addition to school work. Music classes are held in the school buildings after school hours, and capable teachers are supplied through Community Service, who give lessons at 20 cents. Only pupils between the ages of 7 and 11 years are accepted for instruction.

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(*Continued from page* 32)

in the "Prince's Aria" from Tschaikowsky's "Eugene Onyegin." We do not know of another recording of this fine aria, but it would be difficult to equal the musical power and beauty of expression found here.

Another worth while record is made by Percy Hemus, who sings Shelley's "Resurrection" and Faure's "The Palms," both long familiar to an appreciative audience. Mr. Hemus' baritone is adequate both technically and emotionally.

A delightful surprise is concealed by a modest record garbed in unobtrusive black. Recorded by the New Symphony Orchestra, Liszt's 2nd Rhapsodie is played with precision and dash. Few presentations of it are so thoroughly satisfactory.

Victor

Mme. Homer and her daughter, in their latest record make a real contribution to the country's delight. They sing, in curious duet form, the well known "Banjo Song" by Homer *père;* Miss Homer, with her flute like soprano, carrying a wordless obbligato to her mother's warm vibrating utterance.

A second offering of direct appeal is recorded by those recent collaborators John McCormack and Fritz Kreisler. "Since You Went Away," by James and Rosamond Johnson, is a song of some originality and genuine melodic prettiness. McCormack and Kreisler give to it the finishing touch of their musicianship.

"L'altra notte," from Boito's Mefistofele (the Italian opera based on Goethe's Faust) is Mme. Alda's latest contribution to the Victrola. This aria, at once so unearthly and humanly pathetic, is the plaint of the dying, demented Marguerite. Alda is more than successful in her dramatic and touching interpretation.

Apparently no coloratura soprano is considered adequately represented on the phonograph until she has recorded the Polonaise "Io son Titania" from Mignon. Mme. Galli-Curci now announces herself as "Titania, queen of the fairies," news that should be enthusiastically heralded in Elfland. Perhaps this belated news explains the eerie perfection of her rounded tones. The record is a happy exponent of her art.

Titta Ruffo is an inspiring villain, as he renders with resolution and passion the "Nemico della patrie?" aria from Giordano's Andrea Chénier. This aria marks the scene when *Gerard* dooms the patriot here to execution. It is here recorded for the first time. We imagine that later performances will have difficulty in reaching the high water mark attained in this first recording.

An interesting record of the recitative and air "With all your hearts," from Mendelssohn's oratorio Elijah, is made by Edward Johnson. This seems a new field for Mr. Johnson, but while his voice may be a trifle light for music so large and sustained, there is no denying a moving loftiness of expression that always belongs to this acceptable tenor.

The two outstanding instrumental records on Victor's list are Rachmaninoff's rendition of Claude Daquin's "Le Coucou," and the recording of the Allegretto, ma non troppo from Mozart's quartet in D Minor. "Le Coucou" is a fragile bit of music—almost evanescent in its delicate shyness—and played with the inevitable perfection of color we have learned to expect from this great pianist.

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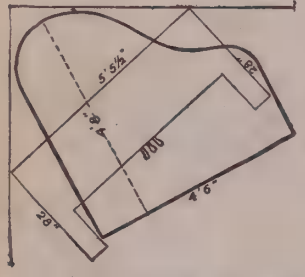

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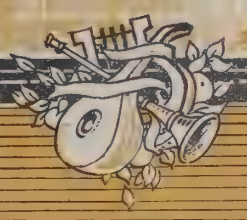

Lose Your Temper—Lose Your Pupils

By Harcourt Farmer

Music That Is Too Difficult

By Rena Idella Carver

The Unwilling Pupils

By Abbie Llewelyn Snoddy

BEGINNING

School Music Department

Conducted by Howard Clarke Davis

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School Music and Private Teachers

The Constantly Growing Development of Music Instruction in the Grades Works for the Interest of the Private Teacher.

THE Music Supervisor and his co-workers in public school music instruction are in many ways the best friend that the private music teacher has. This statement will not seem so revolutionary today as it might even a few years ago. We are all beginning to understand better the bearings of the public school music movement, and the private teacher is beginning to look upon its growth and its branching out into "class instruction" with less apprehension. There has been antagonism in the past, and when the schools began seriously to develop instruction in violin, piano, and orchestral instruments, departing into new ways from the safe and sane—and perfunctory—teaching of singing which was allowed to them, many teachers began to feel uneasy. And many probably still feel so if they do not understand the simple, but undeniable fact that school music work is constructive—not destructive to the interest of any one, nor taking away from any one. It is actually the most logical and thorough building that is going on anywhere in the world of education, and if it receives the proper co-operation of all interested in music, and especially the private teacher, we shall be surprised at the results that will be obtained in a very few years.

Those teachers who may still be inclined to feel uneasy when the public schools talk of introducing classes in instrumental music will perhaps see clearer and have their fears allayed if they get the idea that the functions of the teacher of a school class, and of the private teacher, are quite different. The school teaching must necessarily be largely introductory, and must put much of its emphasis on appreciation. In essence it is beginning work, laying stress upon fundamental principles, and instilling these fundamental principles into the students in a general way. Then it can take up the application of these principles mostly in a theoretical way, and handle the literary, and historic, and philosophical elements just as it handles these elements in connection with other branches of school work.

In other words, it can do the ground work in a splendid and effective manner, carrying the pupil forward through the primary grades of technical accomplishment, but distinctly limited in what it can do in this department. In the matter of interpretation, the finer points of musical understanding, refinements of technique, and all the things that go to make up a really capable performer, it must confess that its method is not so well adapted for results, and invite in the private teacher to take hold where it has left off.

What better student could a private teacher ask than one who had been painstakingly and rigorously put through the elementary drudgery of the study, and has proved himself ready for training of a more individual sort. This is the kind of a pupil that will come to the teacher from a well conducted public school music system. School music is constructive, as we have already emphasized. First it gives opportunity to those who are already known to have talent. Second, it brings into contact with music those with dormant talents for music, waking them up and in this way developing students that might never have thought they could achieve anything in music. Thirdly, it eliminates by weeding out those who are actually without talent—and how few they are if instruction is right—definitely proving their lack and making them give place to those upon whom it is worth while to spend time for music instruction. Fourthly, it discovers the line of the students' real musical aptitude, as the school musical curriculum gives him plenty of choice of instruments and his fellow students are measures for him to judge by, and afford him the proper kind of stimulus.

A system where music is properly taught is a great preliminary training school—a training school of future pupils for the competent private teachers in the town. Schools are not satisfied with the amount of technical efficiency they can produce. They have need of much more. As a fact, in order to make their work usable, they must, almost inevitably, call in the assistance of the private teacher. Few piano students trained

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Music That Is Too Difficult

By Rena Idella Carver

EVERY season promising musical careers are ruined by the use of music that is too difficult. Upon thorough investigation it is found that in the great majority of such cases the teachers are at fault.

Vanity is the reason in many instances. The teachers want "advanced pupils." These teachers plead that they do not like to start the children in music. They think it tiresome, uninteresting, nerve-taxing work and they prefer advanced pupils. They state that if the parents learn that they have many beginners, these patrons will think them incapable of supervising advanced work. Therefore, the teachers feel compelled to rush over the beginning work, so that they may claim that their time "is mostly taken up with advanced instruction."

Another excuse is, "I love the classics. I want all my pupils to become familiar with Bach and Beethoven. The children do not like them, but I am proud that I am teaching them the best music, and that I do not allow them to practice trash. It also keeps the masterpieces in my memory by having the pupils study them. Otherwise, I would lose what I learned when taking lessons. The students will have to review them at College. My pupils just play the classics very slowly."

There are teachers who do not know in what grades the pieces they keep in their teaching lists are to be found. Lack of teaching experience, insufficient study of teaching principles and methods, negligence in keeping graded lists on hand, or carelessness in making selections at random were discovered in a surprisingly large number of cases.

In one instance some fond relative had purchased a piece of music for the student. The music was much too difficult, but rather than offend the family the child was permitted to study it.

Now, what is the effect upon the student? After taking lessons for years he wishes to graduate in music at some good Conservatory or College of Music. The student sends for catalogues from various institutions and with his parents' help makes his choice. They read the list of music used during each year and find that he has studied everything up to the Senior year and some things in the Senior year; so they conclude that by taking the Junior examination when he enters the Conservatory, he can easily graduate in two years, allowing for possible finishing touches and interpretational differences between his present instructor and the artist-teacher.

Joyously he sets out for the Conservatory and bravely he plays for the artist-teacher. Disillusionment and black despair quickly follow at the artist's stinging words. Since he has never been instructed in correct principles and since he has never formed correct habits, practically everything is wrong with his playing mechanism. He had been dimly conscious in the past of some deficiency, but had not understood the trouble. Shall he just give up and go home, or shall he commence with a "beginner's specialist?" Here is tragedy, indeed! Every year earnest students go through just such painful experiences.

Another phase of unjust treatment occurred with a pupil who had good instruction for a few years and was transferred to another teacher. After about a term of lessons under her new instructor, she complained, "I do not know what is the matter with me. You remember how I used to love music, don't you? Now music has lost all its charm for me. I do not enjoy practicing. I make about five plunges into the first measure of my piece, then all the notes begin to swim before my eyes and I give up in despair and have a good cry." It was discovered that she had been assigned pieces that were *five grades* beyond her previous work.

Consider for a moment the embarrassing position in which the artist-teacher at the Conservatory is placed. He is eager and alert for talented material. The supposedly advanced pupil appears and struggles through a few pages of a Beethoven Sonata. The artist is disappointed and disgusted and it is small wonder that he is tempted to bitter words.

But no matter how much pity and sympathy he may have for the misguided youth, it is a very distressing situation—even though he kindheartedly softens the blow.

If all teachers of young pupils would systematically train them and prepare them for the later work, they would earn the sincere gratitude of the master-teachers.

The Unwilling Pupil

By Abbie Llewelyn Snoddy

ONE of the greatest problems in the life of the music teacher is the unwilling pupil, the boy or girl who studies music simply because he is forced to do so, by an ambitious mother or father.

Such a pupil is apt to regard the teacher as an arch-conspirator against his liberty and pursuit of happiness, and will come to his lessons in a rebellious, resentful mood that is hard to combat.

In such a case, it would seem easy enough to tell the mother frankly, after a few lessons, that her child had no musical ability, no musical inclination, and to refuse to continue his lessons. But it is not always as simple as it may sound. Mothers and fathers are sometimes alarmingly persistent and unreasonable in their ambitions for their offspring, and frankness on the part of the teacher must be attended by a considerable degree of tact and caution. Moreover, the teacher may be just getting established in her locality, and to teach Johnny Brown to play in spite of himself, may be quite a feather in her cap. Anyway, there is no use in running off a pupil, unless someone is going to be benefited in the process.

Two roads lie open to the teacher under these circumstances. She should either dismiss the pupil, after a fair trial, or set herself to win his confidence. The writer has recently watched such a case, where the teacher was under obligations, friendly and financial, to a mother who was determined that her son should learn to play the piano. He was equally determined that he *would not*. At lesson time, he was sullen and ugly

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Lose Your Temper and Lose Your Pupils

Such Displays Are Part of the By-gone Days When Recitalists Wore Long Hair

By Harcourt Farmer

EVERY once in a while someone who knows nothing about it —says to me: "Oh, you must have an easy life of it! Nothing to do but teach all day. Just telling people what to do!"

And there, as friend Shakespeare had it, is the rub. It is exactly and precisely this business of just telling people what to do, that makes the teacher worth much—if he is worth anything at all. For if you can't play the piece yourself, how can you possibly pretend to impart that knowledge to others? And if you can—well, how are you going to win the whole confidence of that complex creature, the pupil?

In the first place, by keeping your temper. I know and agree, almost before you have voiced the retort, that with some pupils keeping the temper is a physical impossibility. But with the average student, the first and most urgent requisite is that the teacher must ever remain the teacher—not the bully.

If he does remain the teacher, if he preserves intact the heartwhole discipline, the tangible masterdom, then his instruction will be comparatively easy. On the other hand if he sacrifices dignity for explosives, firmness for fury, the time will be wasted for both teacher and taught.

For the student comes expressly for that purpose: to be taught. He comes to your studio under the impression that the teacher is his mental superior, and knows infinitely more about scales and theory and arpeggios and crescendos and pedalling than he does. Accordingly he instinctively looks up to his teacher —whatever sex and temperament that teacher may be. He feels that here, in this man or this woman, rests his entire musical future. To him the teacher is a second parent—to lead, to instruct, to help. . . .

And then the teacher loses his temper, and there's a short sharp shock of a verbal axe. The very wires in the piano vibrate with the passionate anger of the teacher, who, because it's a warm day, or because he has some private worry, or because he has a headache—vents his annoyance upon the pupil. The natural consequence is that the rest of the lesson is wasted dynamics—of sound and fury, signifying nothing.

The student goes home. If a girl, she cries copiously. And mother asks father to look out some other music school for their child. If a boy, his mother tells by his sullen mouth and his downcast eyes that there "has been a row." Bit by bit he tells her so. Result: that particular teacher goes down rapidly in this family's estimation.

Lose your temper—and you stand a mighty good chance of losing your pupils.

Unless a man is strong enough to meet all the petty intricacies, the stinging sillinesses, the unnecessary but inevitable slings and arrows of outrageous musical fortune, without losing his temper—he has no place as a teacher.

And the same applies to women teachers—even more so. For their tendency to remember their sex and forget they are teachers is as deplorable as it is unwise. However, there you are.

I know, as well as you do, that we're only human, and that a lapse into profanity or tears is but to be expected. But the point is that, as a teacher, you have no business to be upset. You mustn't allow it. Putting it on the lowest possible basis, it's a waste of time.

Naturally, I don't expect, nor does anyone else, a sort of system in which teachers and students will react so perfectly and so smoothly that life will resolve itself into a pink tea. But I do suggest, mildly and firmly at the same time, that possibly there are some of us who, by curbing their pedagogical tempers, could make life easier for themselves—and for all who come into contact with them.

I have in mind, at this juncture, an erratic Russian teacher, a man brilliant of mind and execution, a gifted pianist and composer, whose classes are large and representative and whose tuition is celebrated in—well, never mind just where. He is reputed to be one of the best piano teachers in that city. And I think his reputation is a deserved one. Yet, now and then, he loses his temper because some poor child plays a chord in C sharp minor instead of C sharp major, or depresses the damper three bars too soon, or touches D instead of E—or does any one of the thousand-and-one things that humans will do when at a keyboard. God bless us! we're not machines! And this Russian forgets, doesn't he, that it is his function in music to *prevent* those mistakes—not to rave because the mistakes are made!

After all, in the last analysis, losing your temper is a sore drain on your energy. It doesn't get you anywhere, and it does get the pupil all flustered, and what good does that do?

Traditions die hard. It used to be the customary legend and hence the appropriate thing, to break chairs, rip up music, slap pupils' faces and shout vehemently at them, when they did something they shouldn't do. But that was in the old days. It belongs to the curious but passed period when no recital was considered complete unless the artist wore tremendously long hair and velvet lapels to his dress-coat and what not. This sort of behavior is a relic of the antique days of pedagogy, when a student simply had to learn the *Album Leaf*, or be damned musically forever more.

We have outlived that. Our teachers are business men and women, who have offices and secretaries and who subscribe to press cutting bureaux. We don't pose nowadays, we haven't the time. We teach—or we try to. Now and then we think our profession is a hard one, and we grow restless under the long shadow of our daily schedule of lessons, and it may be our fingers itch to encircle the white throat of some offending youngster who assumes the piano is second cousin to a blacksmith's anvil. But, taking it by and large, the teacher's lot is comparatively a happy one. He has the unique privilege of being able to do something for others, and when all is said and done, that's rather jolly, isn't it?

But progress is only possible when there is perfect efficiency. And losing one's temper makes for something quite different. There are a million ways in which you can rebuke and chasten the naughty one, with-

(*Continued on page 23*)

The Teacher's Library

Some Suggestions on the "First Choice" Books for the Teacher's Studio Shelf

By H. H. Bellamann

(*Continued from the February issue.*)

A short *Treatise on Musical Rhythm by Lussy* will start the reader on some interesting researches. Broadhouse's *Handbook of Acoustics* is a superb text. For those of a mathematical turn and with mathematical training John Dunn's *Hyper-Acoustics* will prove most interesting.

Of countless smaller books on single composers may be mentioned Stepan's *Gustav Mahler,* d'Indy's *Beethoven* and Marten's *Ornstein.*

Theory

Many young teachers, especially young men, have a strong leaning to theoretical subjects, and a sincere study will repay in every way. Good teachers of theoretical branches are in increasing demand as the standard of musical instruction gradually goes up in the many schools having music departments.

Margaret Glyn's *Analysis of the Evolution of Musical Form,* Pole's *Philosophy of Music,* Combarieu's *Evolution of the Laws of Music,* Shirlaw's *Theory of Harmony* (a magnificent work that stands alone) and such works as Lussy's *Le Rythme musicale* and *L'anacrouse dans la musique moderne* (both in French) will serve to start the ambitious reader on a course of study whose bibliography will further unfold with his reading and the need of wider information.

Among the greatest little books Busoni's *New Aesthetic of Music* must certainly stand first. Every thoughtful reading of this brilliant and original essay must bring the reader to a deeper understanding of the nature of music and a larger view of its possibilities. It is one of the necessary books.

Piano

The teacher of piano is fortunate in that a number of monumental works have been written for him that are the products of great brains and that are, in contrast to the books on voice culture, written with no leaning toward individual or peculiar methods. It is, however, unfortunate that several of the best of these are not available in English. But most well-educated teachers of to-day have sufficient reading knowledge of both German and French to derive the greatest assistance from even an imperfect knowledge of these treatises.

I would place at the head of the list *five* books which I consider indispensable. Christiani's *Principles of Expression in Piano Playing* (English), Breithaupt's *Die Naturliche Klaviertechnik* (German), Gratia's *L'Etude du Piano* (French), Gottfried Galston's *Studienbuch* (German), and James Huneker's *Chopin; The Man and His Music* (English). Each of these books is unique in its field and each one of greatest interest and practical usefulness.

The Christiani book and Huneker's *Chopin* are of course best known in America. The first is incomparable in its analysis of the many effects peculiar to the piano. The chapter on accents constitutes by itself a valuable work on the aesthetics of piano playing. The *Chopin* of Huneker, as I said earlier in this article, reveals the real Chopin stripped of the silly and morbidly sentimental ideas that have grown fast to traditions of his life and his music. It is a vivid realization of Chopin as a master artist. The book has contributed immensely to a sane understanding of the great Pole and his beautiful music.

Breithaupt's *Natural Piano Technic* is a work too vast to describe fully at this time. Its eight hundred closely printed pages covers the entire field of piano technic from the standpoint of piano playing reduced to terms of simple and natural law. The division of the book dealing with style is a superb commentary on the musical speech of the greatest masters.

Galston in his "study book" analyzes five giant programs devoted to Bach, Beethoven, Chopin, Brahms and Liszt. Scores of great masterworks for the piano are analyzed in detail, measure by measure, as to fingering, pedaling and interpretation. It is a most exceptional opportunity to learn from the working method of a great pianist.

Turning to the field of history and analysis Weitzmann's *History of the Piano and Piano Playing* can be recommended for its thorough review of piano literature up to the time of the publication of the book. Illiffe's analysis of the *Well Tempered Clavichord* makes the study of Bach much easier and more attractive with a measure by measure analysis and exposition of form and construction. Harding has done the same thing for the Beethoven Sonatas in his *Analysis of Form.* The books are in the convenient and inexpensive edition of Novello Primers.

Two excellent and reliable monographs on the pedal are Hans Schmitt's Six Lectures named *The Pedals of the Piano,* and Mrs. A. K. Virgil's recently published book. The latter contains mention of some modern effects unknown when the first was written.

Tobias Matthay's *Act of Touch* is a very scientific and admirable treatise on every phase of piano touch. It is provided with a supplementary volume —a key to certain difficulties in the original work. Ethelbert Grabill of the University of South Dakota has done an interesting little book along similar lines.

Of historical interest principally, though contributing something of interest to the mechanics of piano playing, is Elizabeth Caland's *Dieppe Method,* translated from the German by one of her pupils, Mrs. Evelyn Sutherland Stevenson. Malwine Bree and Marie Prentner, both of them *vorbereiters* for Leschetizsky, have published authorized books on his procedures. Both are valuable in the preliminary work of hand formation.

Voice

The field of opinion on methods of voice culture is a dangerous realm. It is not my purpose, had I the courage, to enter it. The following texts are offered with the assurance that they are books which do no violence to anyone's "method" and they are books openly recommended by a large number of successful and prominent teachers of singing. The *Psychology of Singing,* and *Self Help for Singers,* both by David C. Taylor. *Philosophy of Singing,* by Clara K. Rogers, and *My Voice and I* (less good), by the same author. *The Head Voice and Other Problems,* and *Studio Notes,* by Clippinger. Anything Mr. Clippinger writes will be found sane and practical. *Lyric Diction,* by Jones, is good; equally so is Hawn's *Diction for Singers.* H. W. Greene has written a delightfully readable and able book, *The Singer's Ladder.* Mr. Greene's articles in the various music journals may always be followed as safe and reliable guides.

Haslam's *Style in Singing* is excellent. Louis Arthur Russell's *Commonplaces of Vocal Art* is good. Breare's *Vocal Faults and Their Remedies* is helpful to the young teacher, but

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The Primary Teacher's Guide

A Department of Suggestion on Teaching, Specializing on Programs and Material

Conducted by Olive Beatrice Lennox

Harriet Ayer Seymour, author of "How to Think Music," and "What Music Can Do for You," head of the Seymour School of Musical Re-Education, is recognized as one of the leaders in the movement to correct the faults of the old methods in teaching beginners. Mrs. Seymour's principles and ideas should be brought to all teachers of elementary pupils, and Harriet C. Lacey, in the following article, has given the readers of THE MUSICIAN *a sympathetic estimate and lucid exposition of what Mrs. Seymour has done for the music teaching fraternity (or sorority, whichever the case may be).*

Musical Re-Education is claiming a wide and welcome recognition; for its cultural results are outstripping those of the old and more restricted training. By standing for fundamentals which can be connected with *life*, music is acquiring a new significance for humanity. Step by step, year by year, with infinite patience, this régime has been reversing the order of mechanical drill, making it come *after* a clear, inner realization of melody, rhythm, and harmony. It has established a scientific instruction whereby one first learns to hear *inwardly*, and then recognizes what has been heard. This is a creative process—the process of Nature by which her laws unfold. Not only musically but socially and industrially are we indebted to a knowledge of this natural sequence of growth.

Foremost of champions in this advance movement is the founder of the Seymour School of Musical Re-Education. Born the daughter of a millionaire, Harriet Ayer Seymour had every advantage that money could supply.

She was graduated at Stuttgart for a professional career, but married soon afterward. Fortunately her musical development was not renounced for home and social obligations, but became an integral part of them. She made time for a good deal of playing and for the study of educational literature, taking up courses in the old and new psychologies, kindergarten and other avenues of insight into self-expression.

When the crash in family affairs came which decreed a life of teaching, she was peculiarly equipped with dynamic and original ideas about giving and receiving instruction from within. For six years she was associate teacher at the Musical Institute of Art in New York City, and for eleven acted as Head of the Piano Department at the Music School Settlement on East 3rd St., New York. She has also conducted the musical department of the Marietta Johnson Summer School at Greenwich, Conn., and has taught the Montesorri teachers. She was for seven years a member ofthe New York City Board of Public Education, and for that length of time served on its lecture staff. This very wide experience, coupled with the direction of her own School, has enabled this pioneer in Musical Education to work out a most remarkable and dependable New Way of applying the fundamentals of Music.

Harriet Ayer Seymour

Books for Teachers

Recommended by Mrs. Seymour.

SURETT—Rote Songs.
CADY—Folk Melodies for Ten Fingers.
GAYNOR—Miniatures, (Children's Songs).
NEIDLINGER—Small Songs for Small Singers.
CECIL SHARP—English Folk Songs
HOFER—Singing Games.
BACH-CADY—Poetic Folk Dances.
BURCHENAL-CRAMPTON—Folk Dances.
SCHWALM—Easy Duets.
LOOMIS—After the Lesson.
SWIFT-NEWTON—Twelve Easy Pieces.
Vielles Chansons pour les Petits Enfants (Schirmer Co.).

In her book, entitled "How to Think Music," Mrs. Seymour very charmingly relates the incident which first made her realize that there was something wrong with the old methods of teaching. She says: "My first realization of this came to me in the following way: A friend and I had undertaken the teaching of kitchen gardening in a settlement school class. Neither of us had had any experience, and we found the children very *un*teachable. While we were racking our brains for some means of quieting them, I thought of music. My friend was a brilliant pianist.

"'You play some familiar song and I'll make them sing,' I said. 'I have no notes,' she answered. 'But play anything—play 'My Country 'Tis of Thee.' 'I have no notes,' she still retorted. I sat down at the piano and soon had the children quiet and contented. On the way home I asked my friend to explain her conduct. Then she confessed that she was absolutely lost at the keyboard without her notes or unless she knew the music from having 'memorized' it. The playing and harmonizing of a simple melody was an impossibility to her; and yet she was called 'a very fine musician.'"

When her own children were started in their musical education, she watched their development and found that they were not taking the interest that she had hoped they would take. Changing teachers did not remedy the matter. It was at this point that she decided to teach them herself and that her experiments began.

(*Continued on page* 15)

Monthly Teaching Analysis of a Composition

Hymn to the Mountains*

Trygve Torjussen

By Mortimer Wilson

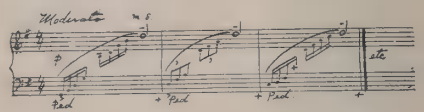
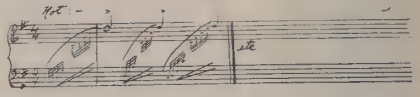
IN contradistinction to music, for pure music's sake, and which is generally known as "absolute music," there are many forms of the more modern psychological expressions of what is termed "programme music." In the creation of pieces whose character follows closely a definite deliniation of individual and objective make-up, there are numerous points which the composer may emphasize in order to make his meaning plain. First of all there is the realistic description of certain attributes which are associated by everyone with a given theme, such as the imitation of birds singing to represent the early morning, the constantly reiterated *arpeggio* figure to suggest running water, and countless other actually descriptive methods of "programme" writing. Then there is the better method of suggestion by creating moods, which are not so actually delineative as the former, but which are much more dignified and genuinely satisfactory merely because they permit the listener to enjoy his own conjectures without being so directly focused within an already prescribed limit. The composer of "*Hymn to the Mountains*" has chosen at the beginning to suggest the massiveness of the mountain by ponderous chords, and the height of the elevation by the arpeggiating of these chords; while the attention is directed to the summit through the chief melodic interest in the sustained tones (left hand) at the peak.

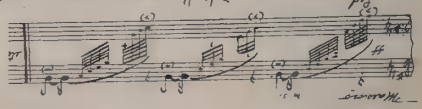
In the *first subject* of sixteen measures there are four four-measure *phrases* (1, 2, 3, 4), which are rhymed and rhythmed similar to those of the familiar *chorale* or hymn-tune. That is, the closing *cadences* (5, 6, 7, 8) of each *phrase* are definite expositions of *principal chords* (Tonic, Dominant, Subdominant) of the *key* (*G major*) or those of near *related keys* (*E minor*). The simplicity of rhythm due to the *note-against-note* tonal setting is in keeping with the *quasi* religious character of the piece.

As a contrast (*second subject*) (9), the tonal volume is diminished to portray a mood of quiet reflection —a realization of the insignificance of man in comparison with the wonders of Creation. The four *phrases* (9, 10, 11, 12) of this *period* are also four measures in length. The *relative minor* (*E minor*) predominates as the *key-tone*. After closing three *phrases* in the Dominant (13, 14, 15) the *subject* ends with the *minor* Tonic (16). There is the broader mental horizon here depicted by the more florid division of rhythm, that is, the former unified *note-against-note* harmonization has given place to *two-notes-against-one*—another technical device, many phases of which are planned by harmony teachers to cause endless agony to composition students!

The composer of "Hymn to the Mountains" has chosen at the beginning to suggest the massiveness of the mountain by ponderous chords, and the height of the elevation by the arpeggiating of these chords; while the attention is directed to the summit through the chief melodic interest in the sustained tones (left hand) at the peak.

After the return (17) of the *first subject* in the original *key*, a *refrain* in the form of a *coda* of three *phrases* (18, 19, 20) appears. There is a tendency to divide this grouping into two-measure *phrases;* which interpretation will occur to many players. In that case the *coda* proper would begin with the last four measures and divide also into two-measure groups. This different construction is due to the later cessation of rhythm at the end of every other *measure*.

To practice the piece, the student should first form a number of exercises from the material, arranging the arpeggiated groups in regular rhythmic measures; not so much for the purpose of "learning the notes," for they are simple enough; but to place the *accent always upon the bass-note exactly upon the first division of the measure*—not preceding the bar-line as in case of *grace notes*. The upper-voice melody tones of the *first subject* are to sound slightly later than the accented bass notes, allowing time for the arpeggiated chord. The *melody tones are not to be unduly accented, but sustained* firmly. In a *score* of this kind the melody will of itself sound, owing to its topmost position in relation to the accompanying voices. Were the melodic interest in an inner voice it would, of course, need a special accent to bring it forward. The preliminary practice should be after the following manner:

In all cases, where not so specifically notated, let the student beware of the following erroneous way of performing real *arpeggios*:

When sure of proficiency in the matter of controlling the harmonic accent and melodic *sostenuto*, the student may increase the *tempo* of the arpeggiated chord-figure, being always careful not to upset the natural pulses of the measure by overdoing either the accent or the melodic prominence. It is not practical exactly to notate the concise manner in which the figure should finally be performed; if so it would not be necessary to use the *sign* which signifies an *arpeggio*. However, the notation which follows approaches very nearly the actual results desired:



If these, or similar directions, be followed, the student will derive great benefit from this piece as a study. Furthermore, when performed properly it will serve splendidly as a programmatic recital piece.

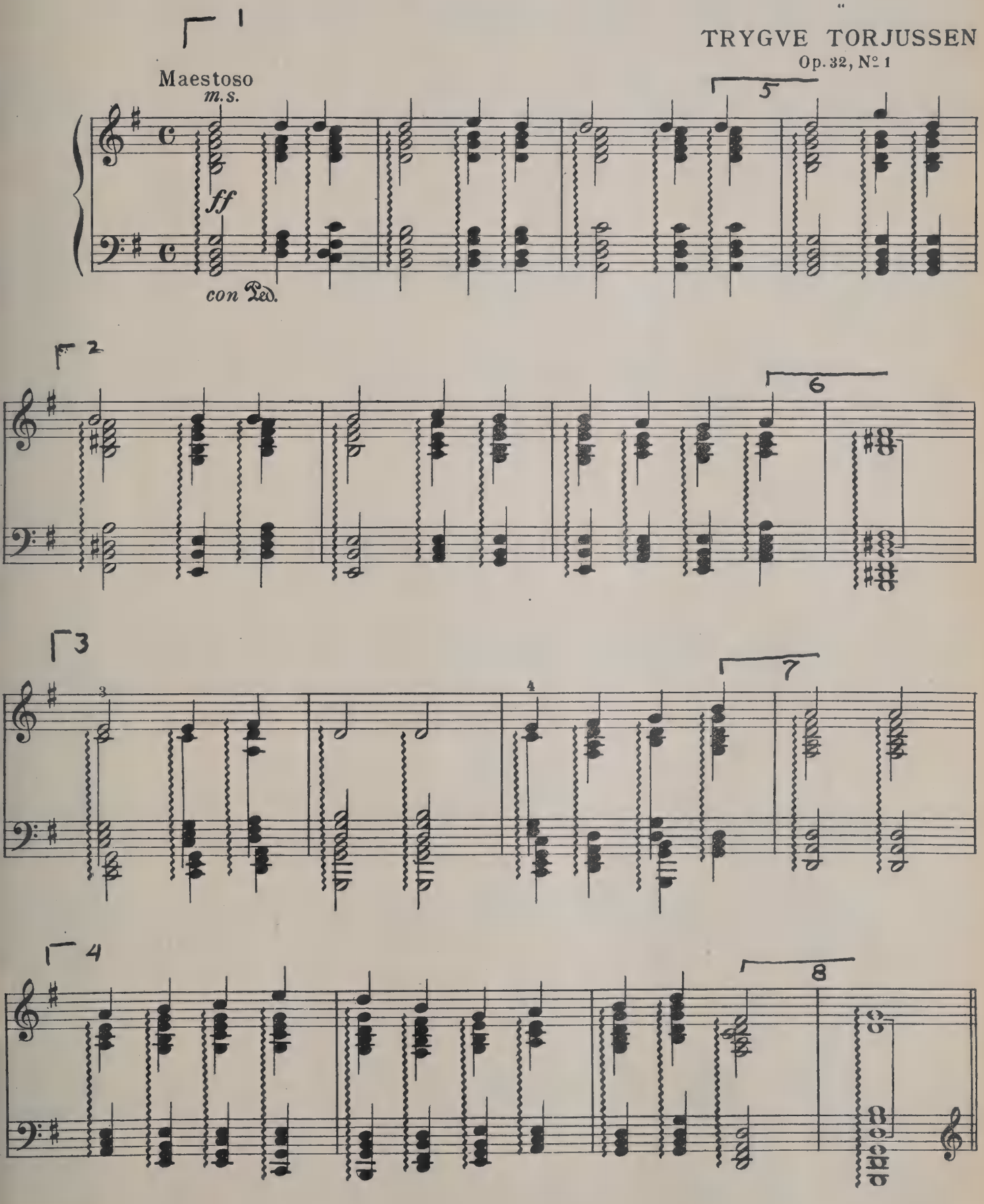
*Arthur P. Schmidt Co.

Hymn to the Mountains

Höifjelds hymne

TRYGVE TORJUSSEN

Op. 32, N° 1



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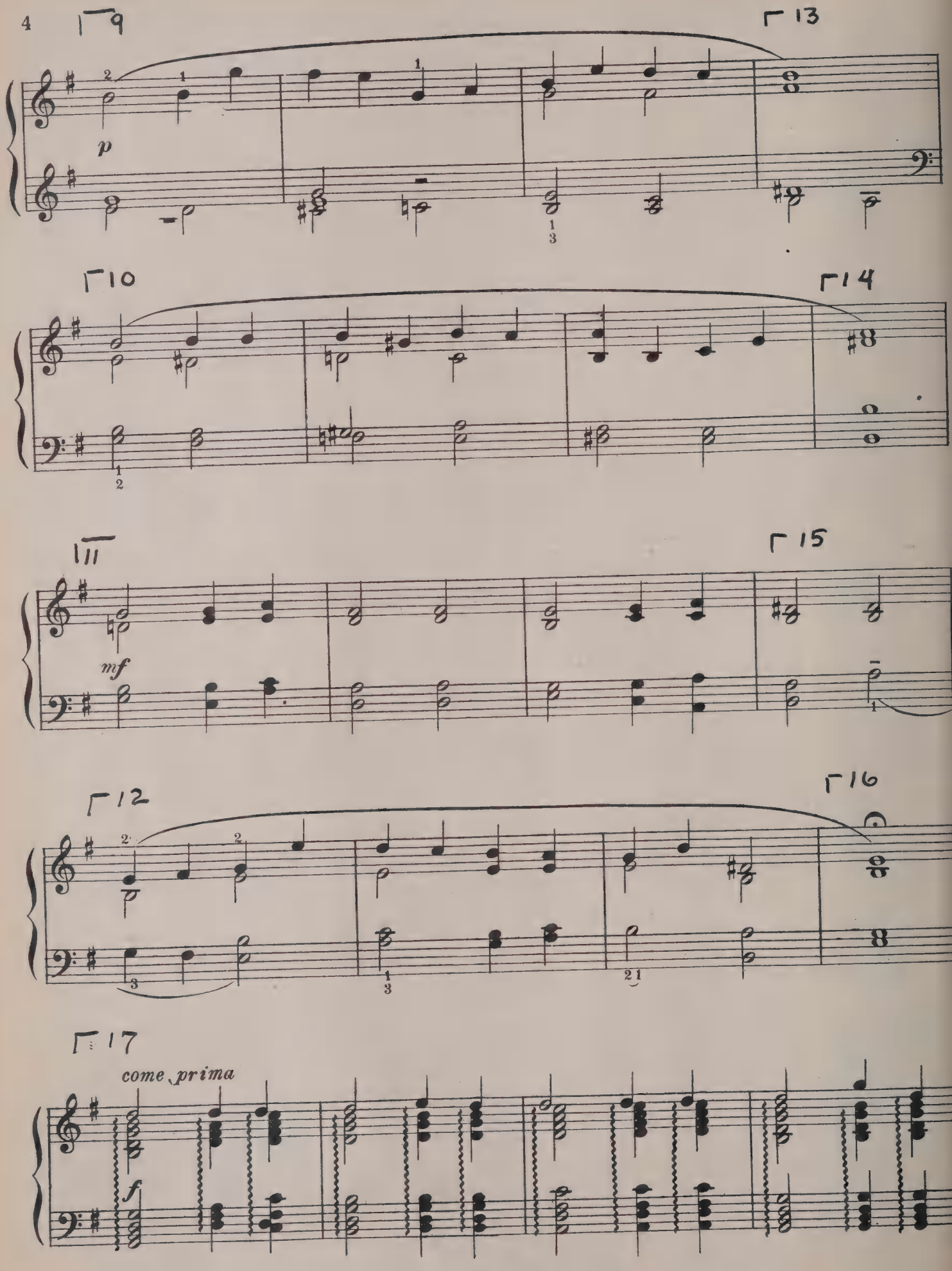
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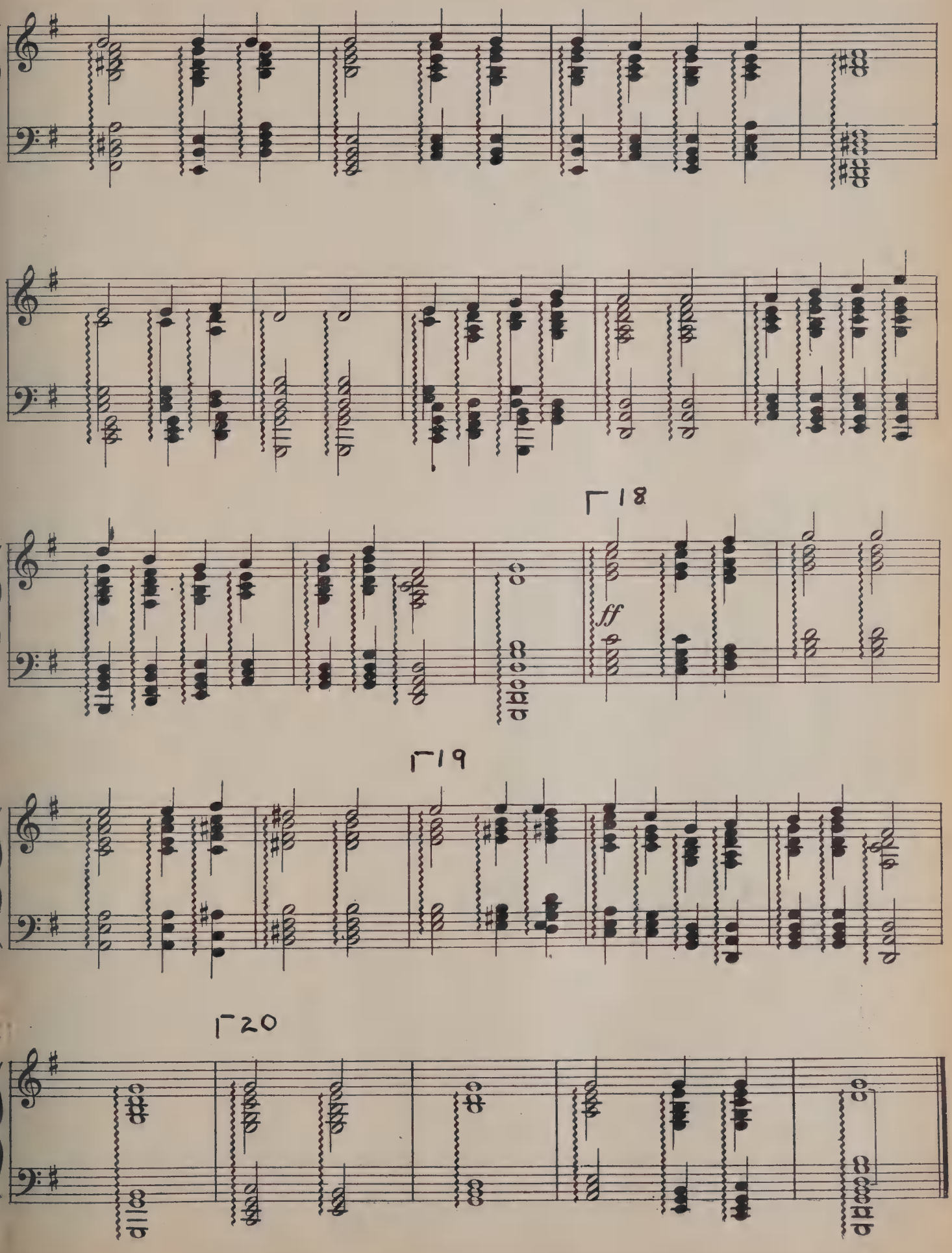
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Making Your Own Music Rolls

A New Device Which Will Greatly Increase the Usefulness of the Player Piano to Music Teachers and Their Pupils

ALTHOUGH the literature of the player-piano is fast increasing, and for comprehensiveness is at the present time far beyond our dreams of ten years ago, the music teacher who understands the help to be had from the "player" in the studio and home is still facing the problem of securing rolls for which there is no general market, but which would be valuable for teaching use with some individual pupil.

A new invention has apeared, however, which answers this very problem. The Leabarjan Manufacturing Company, of 256 Broadway, New York City, has recently put on the market the Leabarjan Music Roll Perforator, a simple device by means of which anyone can cut a player-piano roll of any piece he may desire. The advantages of such a machine to the music lover who cannot play the piano himself, are quite obvious, but the advantage to music teachers and musicians of all sorts become greater the more we investigate.

Courtesy Popular Science Monthly.

The Leabarjan Perforator used in the Class Room. The pupils are learning to cut their own rolls.

In the first place, practically the entire range of musical literature is at the command of the teacher. It matters not how obscure a certain work may be, a roll of it can be easily obtained. The mere cutting of the roll is a splendid lesson in time and note values, and such practice would be fine exercise for the pupil in sight reading.

Charles H. Farnsworth, whose courses in music appreciation have won him nation-wide recognition, has always been a strong adherent of the player-piano, and has used such an instrument in all his courses for many years. Mr. Farnsworth feels that pupils have lost a great deal in past years by not making their ears correlate with their eyes, and he believes that the pattern on the cutting of a music roll is of great help in establishing this correlation. For this reason Mr. Farnsworth has expressed himself as highly enthusiastic over this music roll cutter, for he feels that the actual making of the rolls would help the student to see and hear the composition simultaneously. Many teachers have said that the relationship of the tones of the scale were clearer when they were seen by a child on a music roll, and would enable the child to tell very easily the difference between whole notes and half notes, rests of varying lengths, and so on.

The advantage to teachers and pupils of singing is another important point in conection with this new invention. Singing teachers have for many years faced the problem of pupils who could not play their own accompaniments to the more difficult songs they were studying, and while an accompanist could always be secured for special occasions, it was a difficult and expensive matter for the pupil to find some one to play the accompaniments during the practice hour. Now the student can cut on the roll the accompaniment of any song he wishes to sing, and no matter how difficult the piano part may be, he can always have an accompanist available when he practises. The same would apply to pupils of the violin, or the cello.

The player-piano has not in the past been as active a factor as it might have been in the music Memory Contests in the public schools. With the Leabarjan as a part of the school equipment it is safe to predict that the player-piano will soon vie with the phonograph for the honors as performers at these affairs.

The class rooms of the public schools will be able to find many uses for a music roll perforator, and many supervisors are already advocating its installation as a part of the regular class room equipment. Another advantage from the perforator is the great advantage of arranging accompaniments for high school choruses.

Another person who will benefit from this new invention is the composer, for to quote Marx E. Obendorfer of Chicago, "It makes possible the chance for an immediate hearing of your new compositions. Take for example, a composer who is working on a Sonata for two instruments, a trio, quartet, etc. By cutting the roll himself he can have an immediate opportunity to hear the work, which he might otherwise have to wait many months to hear. I shall always have a Leabarjan and a player-piano as a part of my studio equipment from now on. The Leabarjan Perforator will help my piano pupils to learn to read music quickly and accurately as well as to memorize their compositions. For the professional artists who are coaching their roles with me, the perforator will offer the possibility of not only greater development in sight reading, something which all singers greatly need, but it will also make it possible for them to cut their own accompaniments in whatever key they desire. I personally believe that the Leabarjan is destined for an immediate place in American musical development."

PIANO POINTERS

Take a Child Into Your Confidence

SOMETIMES it is hard to get a youngster, boy or girl, to put as much interest into finger exercise as they ought. They fail to see the necessity for this tuneless kind of playing.

In general, however, it is possible to get a child aroused to doing something if the "game" spirit can be used. It is a help in finger exercises to begin by calling attention to differences in the action of the fingers.

Place the five fingers of the right hand on the keys C to G. Ask the pupil to try to raise the thumb up and down to strike a key, making all motion from the joint with the hand. Then make motions—not pressing down the keys with the other fingers in succession. Note how cramped is the motion of the fourth finger—the one just before the little finger.

To make clear why this is, have the child feel between the fingers until he discovers the tendon which unites the fourth to the adjoining finger. He will then understand that it will be necessary to give more attention to this handicapped fourth finger. If it cannot move as freely as the others it may be possible to put more controlled energy in the motion and get as strong a tone as with the others.

There is another application of this matter of unevenness in the action of the fingers. The best way to produce tone is pressure rather than sharp, strong stroke. The fourth finger can press downward without difficulty. Therefore the handicap is not as great as it will be if one tries to raise the fingers high before making a downward motion, striking instead of simply pressing the key.

The Primary Teacher's Guide

(*Continued from page 9*)

She started with an attempt to waken the musical instinct through melody, rhythm, and harmony. Every evening at five o'clock she and her children sang together, playing singing games, marching, and dancing to simple folk-music. This was the inception of a training which has grown to be a mathematical assurance in developing the ability in children to first *inwardly hear* melodies which afterward may be expressed in writing and playing if they so desire. Again and again has it been demonstrated that the old way of beginning with finger exercises, before a love for Music itself has been aroused, is unwise and unsuccessful. It is turning the process the wrong way around, and is the very reason why children detest the practice hour. They get what one child called "a hate on music." It is also the reason that so many women have given up their music.

Through her very wide experience of teaching all classes of students, Mrs. Seymour has found a large majority who, though able to play difficult compositions, cannot, if stopped in the performance and asked to give the key note, sing it correctly—that is, *they did not really hear* what they played. And many teachers—so-called fine musicians, are not able to play, harmonize, and transpose the simplest theme.

Assuredly something is wrong with the old way. In order to right it the new method begins with *listening* and *knowing*—a tacit recognition of the potential power that is in every child.

This work has passed the stage of experimentation. Its results are most potent since it wakens first a latent harmonic consciousness on which to build the external technique; for technique is really an attempt to accomplish liberation of the body and combine it with expression.

To urge a child to learn to play "pieces" before he really *hears inwardly*, is to spoil a spiritual realization for him and blunt his power of solving the problems of life. "Music heard through listening, certifies faith in a wonderful way," says the author of "What Music Can Do For You."

We are a part of the Universal Consciousness. Music is constantly flowing through us and about us. Let us lay hold with our conscious minds and souls and be obedient to the laws through which they move. The whole universe moves to one grand symphony.

The basis, then, of the new teaching is not difficult to understand. It implies that everyone needs music in some form; that the law of harmony can be embodied in the cellular structure of our bodies, whose outer expression will then be health and peace.

Children are natural actors and singers when not imprisoned in self-consciousness. They should be drawn tactfully into the habit of storing up lovely melodies in their minds from the great masters, and of making them up themselves.

To quote again from "What Music Can Do For You," Mrs. Seymour says:

"If every child in our schools, public and private, could only have this early training in listening and understanding the law of order and harmony of sound to be found within himself, this would be a far better world in which to live."

These fundamental ideas on music and their practical results in making life healthier, happier and more beautiful are becoming of vital importance, and it is hoped to spread this doctrine to the four corners of America, that through such an impulse we may become a truly musical Nation.

AN IMMEDIATE SUCCESS

"ALL FOR YOU"

From the Song Album "Four Dedications"

By EASTHOPE MARTIN

As Sung by MME. D'ALVAREZ

Owing to the imperative demand for copies in separate form, we have issued this Song in the keys of B♭, C, E♭, and copies may now be obtained at the music stores.

ENOCH & SONS

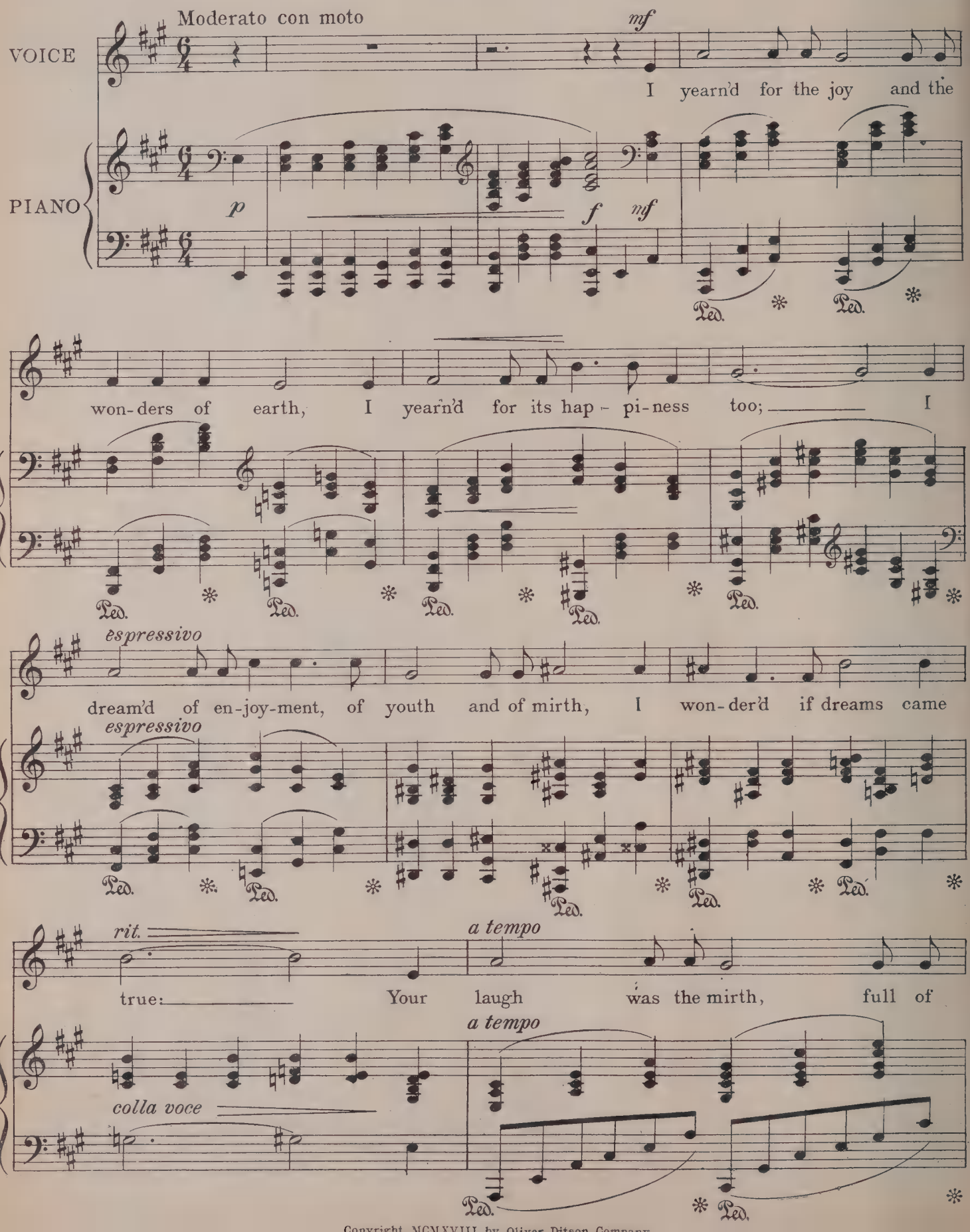
56 EAST 34th STREET, NEW YORK

4

LOVE'S ECSTASY

(Original Key, D♭)

STELLAN WINDROW DANIEL PROTHEROE



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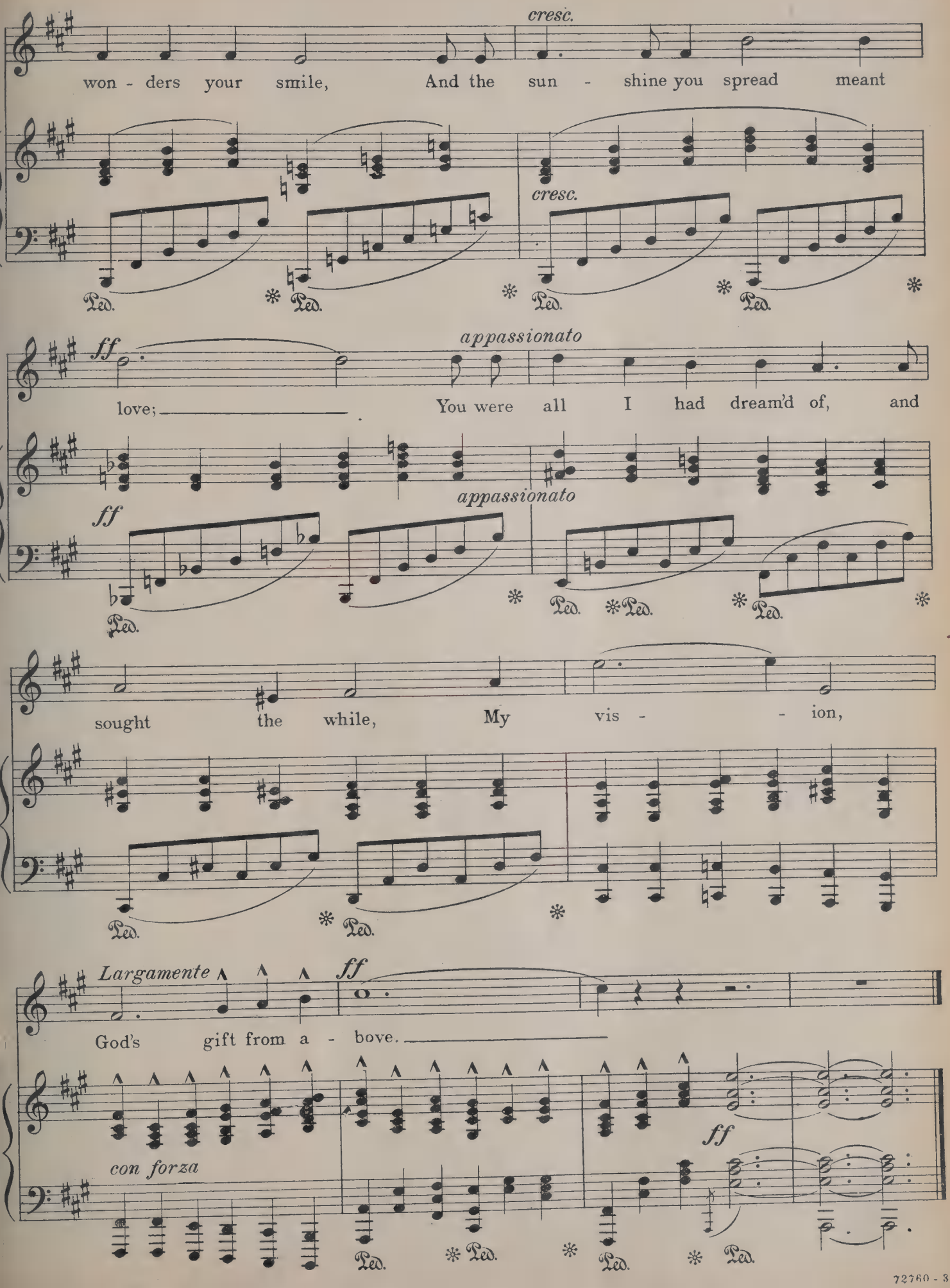
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Largamente
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SCHOOL MUSIC

Conducted by HOWARD CLARKE DAVIS, *Assistant Editor in Charge*

Foreword

THAT there is a considerable number of publications serving the supervisor of music in the public schools either directly or indirectly is admitted and much of real service has undoubtedly been done for the improvement of conditions surrounding the supervisor's work. The feeling persists, however, that many of the needs, the more intimate problems of the supervisor have scarcely been touched in the seeming desire to solve "big" problems.

It is with this in view that THE MUSICIAN inaugurates this important department which will be devoted solely to the interests of the supervisor and his work. The desire is that it shall be his mouth-piece, his forum and his willing assistant. Every reasonable service will be rendered to any supervisor asking it. A Service Bureau is in operation which is fully equipped to handle all inquiries from our readers. The service is free and it is hoped that many will avail themselves of its assistance. The Bureau will be glad to suggest programs, new material, advise in matters of organization, assist in the preparation and direction of special local campaigns, etc.

It is our feeling that usually the supervisor in or near the larger centers is more naturally brought into contact with a diversity of method, a greater variety of material, the newer and later thoughts in the development of his profession than that supervisor who is somewhat removed from these sources. Accordingly, while it is not in any way contemplated to limit the discussion in these columns to minor matters, it will be one of our major purposes to furnish an outlet for the solution of the problems of teaching in smaller places as well as to the consideration of the larger systems with their highly organized personnel.

The department will not padded or "syndicated." We shall not say anything unless it is felt that there is a definite message to be given. Neither will the department represent simply a culling from other mediums performing the same service. To secure and retain the interest of the busy supervisor we feel we must give him something real and vital. This we shall endeavor to do. The success of the department, however, lies largely in the amount it is used. Will not our supervisors feel free to use the department in every way possible? Let us know of your problems. Without doubt someone else is having the same difficulty that you are. Bring the problem into the open and let us assist you and others at the same time. No problem is too small or too large but that the editor or our consulting experts will give it their earnest consideration and best judgment supported by reference to past procedure and the light of modern tendency.

Certain regular features will be presented each month, such as CurrentEvents, Questions and Answers, New Legislation Affecting Supervisors, New Material, etc.

School Music

JUST what is School Music? What is any music for that matter? Without troubling ourselves at all with encyclopaedic definitions of the Art and concerning ourselves entirely with the results of its practice, nearly every person will unite with us in the assertion that primarily Music is something which sounds well. Our interest professionally, the interest of the dilletante or the man on the street is primarily in hearing something which sounds well, which pleases us —and we are thinking solely, just now, of music produced by the human voice. In the very last analysis we are not so much interested even in the tune as we are in tone in which it is produced. In other words a fine melody may be ruined by the way in which it is produced. While the analogy is perhaps not quite as striking, it might be said that sometimes a poor tune may be redeemed by the way it is sung. At any rate we are affected in Music by Tone. It must sound well.

What a wonderful thing it would be if every supervisor would place the sentence, "Music is something which sounds well," in every school room in the country! How much of uncertainty in procedure and results would be immediately eliminated if this could be done—and then its precepts followed. Of what avail can it possibly be that children may sing with rhythm, fine sight reading ability, etc., if after all the results do not sound well; if the tone is loud and coarse?

The reply is heard that all supervisers know all this and that most of them instruct the teachers under them that good tone must be fostered and developed. Yes, it is probably true that very few supervisors would today think of teaching music in schools without having some idea that good tone should be present in order to secure good results. On the other hand, how many schools did you ever visit where the tone was even passable? How many where the tone was really beautiful? Unfortunately, they are few and far between—and why is it? Why, when so many books are written on the child voice, when so many are really striving for fine tone that so little is found?

The reason may be two-fold. In many cases either the supervisor is unable to "visualize" a good tone or is unable to convey his desires to the grade teacher. Just at present we are not concerned with that angle of the problem. The second reason is that insufficient time is given to the development of good tone. Again the ready excuse is heard that the entire time element as compared with other subjects is woefully inadequate. This is also true and it is granted that throughout the country, even in face of a large measure of improvement, not enough time is given to Music. It is also true and may be demonstrated that there is plenty of time at the disposal of any supervisor who really wants good tone to get it.

If this is so, it becomes largely a matter of determining just what constitutes the most important phases of the Art as practiced in schools. We would go so far as to say that TONE is the most important consideration in School Music. To paraphrase scripture it stands thus: "Seek first the TONE and all these things shall be added unto you."

It has been the good fortune of the writer to be in rather close contact with a school system and the work of a supervisor where this has been demonstrated beyond a doubt as to

its success. Many of his experiences are so valuable that they are briefly outlined here in support of the statement made above.

This supervisor has been in his present position four years. When he assumed control he found a well organized, well functioning system. The children read well, knew considerable about "the wheels" but with evident effort. The tone generally was mediocre and in many places poor. The supervisor immediately instituted the practice of having a voice drill at the beginning of EVERY music lesson. It was designed to be very short but intensive and straight to the point. One minute was the limit set for it after it became well understood. At first it took the greater part of each lesson and it was some time before the tone showed an appreciable change. Production suffered also—as the manufacturer would say. Not as many songs could be learned because every time the poor children sang with a poor tone they were stopped, just think of it, right in the middle of a word perhaps! Teachers complained, inwardly, but—be it said to their credit—they hung on. What were they worrying about? "Why, how are we to get the work done." "What work?" "Why, the work we used to accomplish."

Then it was that the supervisor told them frankly that he didn't care whether they sang one or five hundred but what they did sing he wanted the children and those who heard them to enjoy. Up to this time he had said very little to the teachers as to the indirect results which would accrue in addition to the improvement in tone. After a year and a half's work in this line and one or two others so sane and yet so radical that they may well be the subjects for future discussion, a subtle change became apparent. The tone, of course, was better but there seemed also to be a poise, a sense of assurance and confidence in the singing which had not been remarked before. The children seemed to be willing, and even eager to sing anything which was put before them and to sing it the first time as if it were to be the last time. As time went on it was found that not alone was Music being produced but much more of it. That is, production had actually been increased and in this day and age of efficiency we must take cognizance of this very important feature—even in so pure an art as Music.

Now the purpose of this talk is not so much to heap enconiums upon this particular supervisor (others are doing the same thing as he is doing) as to inquire into the underlying causes and principles which brought about the change.

First, this man had a vision. He might be wrong but he had an idea that good would result if he adhered strictly to a certain specific plan. How many supervisors get discouraged if it doesn't work the first time or scared if someone ridicules or picks seeming flaws in their procedure. This man could see ahead that if he started out with a correct psychological basis in time he would get results far in excess of the person without such a basis.

His belief, briefly, was that Music is primarily, elementally, emotional. Every time a tone or a noise is produced the body and the mind react upon it or to it. It must of necessity produce a shock. That shock may result pleasantly or unpleasantly, depending upon whether it is a noise, a poor tone or a good one. Whenever a shock of any kind is received, nature provides a "rebound" or as we say, a reaction. Whatever the activity of the mind at the moment there must come something of distraction upon hearing a tone. This distraction may be greater or less in proportion as the shock is greater or less to the ear and this in turn is dependent upon whether the tone is good or poor. If this were not so provided by a beneficient Providence we would perish after about one minute in a New York Subway.

Assume for the moment that a singing child produces a poor tone. The very irritation of that tone to his ear, calloused though it be to the properties of good tone, will so distract his mind in its reaction to it that his attention to the intellectual side of his music, namely the sight reading, is greatly lessened. The extreme of this may be illustrated better perhaps by suggesting the substitution of the report of a gun or a loud bell in place of his own tone. How long can his mind remain at work on his music problem. Multiply his own poor tone by the number singing in the room and the ratio of increase is enormous. Conversely, it may easily be proved theoretically and in practice that, producing a pure tone, being surrounded with pure tone, the resultant shock is so minimized as to be negligible. Nature does not feel the necessity of furnishing a protection in the form of irritation. The child's reaction to good tone becomes merely a corroboration of his good judgment in producing it and culminates in aiding him to produce succeeding tones of the same or better quality. This, in turn, becoming practically automatic, allows him to center his attention on the real problem in hand. As he solves it, note by note, his tone being good, he is able at the first reading to bring out much of the esthetic values of the selection. And, we say that he can appreciate the music.

This, then, is the underlying basis of procedure in this particular system. It has seemed so important a departure that we have felt it wise to make it the subject of the first of these articles. The writer knows that it works, both in point of emotional effect and increased production. The system has been under observation for three years and has fully vindicated itself. But by far the most important thing to the supervisor is to recognize that the thing which made this success possible was a great faith in an ideal and the determination to realize it.

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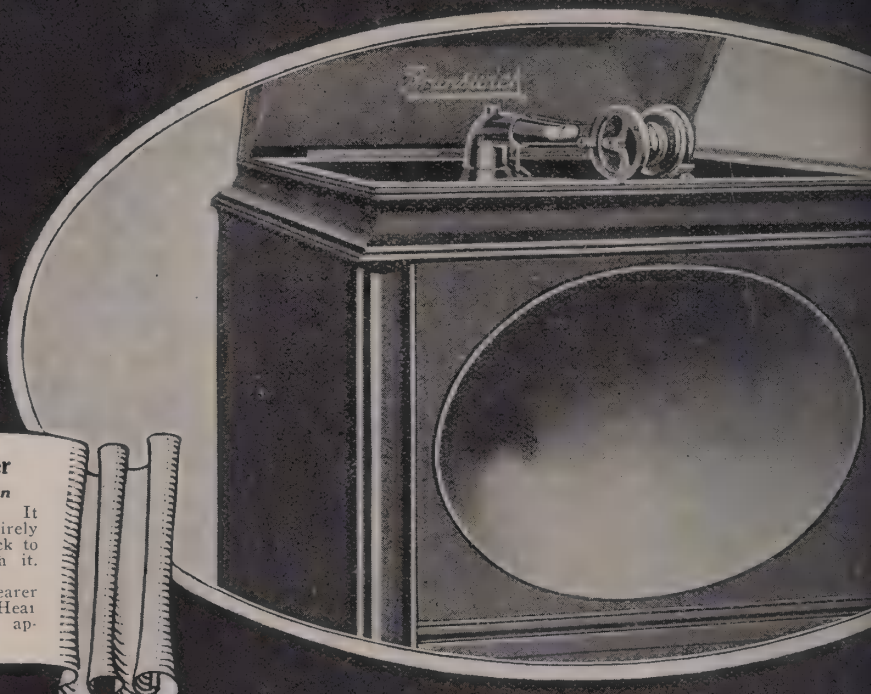

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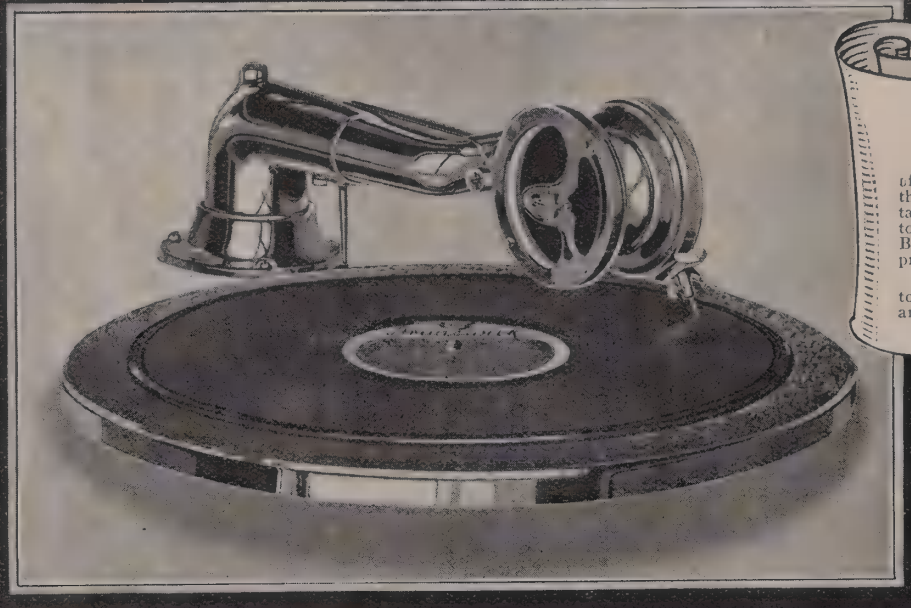

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"THE STRINGS"

The Bowing of Chords

By Frank Thistleton

In one sense this is not bowing; but as there is always some difficulty in understanding the exact manner in which chords are bowed, an explanation may not be out of place.

With regard to triple chords the first point to be observed is that the bow never leaves the middle string. Therefore, for chords across the three upper strings, the bow touches the A-string throughout, and across the three lower, the D-string. This makes it virtually impossible for the player to arpeggiate the chord without intending to do so. In addition it ensures a roundness which can be obtained in no other way.

In the case of quadruple chords the bow passes as quickly as possible from the two lower strings to the two higher, without resting at any moment across the two middle ones (the A and the D). In each case there should be no accent as the bow crosses the strings, this being avoided by a free use of the wrist at the moment when the change occurs.

To start a triple chord the bow must rest parallel to the two lower strings of the chord. As it goes over to the higher string the middle one must remain in touch. The same thing applies to quadruple chords, except that the bow goes direct from the two lower strings to the two higher without pausing on the A and D strings together.

With very little practice chords can be made to sound beautifully round, so that it is difficult to detect that all the notes are not actually being bowed at once. This is obviously not possible on the violin, but something very near it can be accomplished.

It is important that the bow should start all chords on two strings and end them on two, and that particular attention should be paid to the drop of the wrist as the bow crosses over the strings.

The fingers of the left hand should be placed on the lower strings first, as they are the first with which the bow comes in contact.—From *Modern Violin Technique.*

The Vital Importance of a Good Case

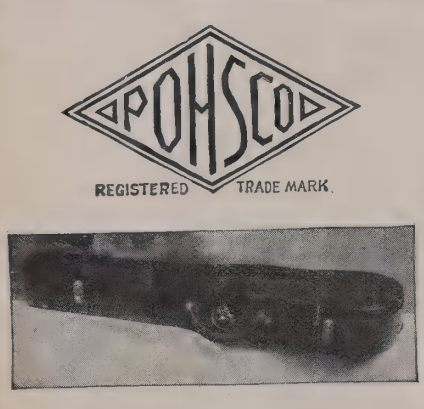
By Max L. Pohs

Although it would seem quite obvious that a good violin should be protected by a good case, many professional violinists do not seem to realize the importance of this fact. When we see orchestral musicians coming from a concert or rehearsal with their cherished instruments carried in shabby and badly worn cases, we are at a loss to understand why they do not take more pains to preserve this vital part of their business capital.

Every violinist, and, above all, every violin teacher, should see to it that the violin case is of the best material, for while it may cost a trifle more for the original outlay, it is much better to buy a case that will look well and wear well, than one which could be bought for less money, but would fall to pieces and not keep the instrument from the ravages of the atmosphere.

Almost as much skill must be exercised in the making of a good case as in the making of the violin itself. First of all, the veneers which enter into the manufacture of a case must be selected with care, must be thoroughly dried and seasoned. The thickness of these veneers is very important, for when the case is completed it must be strong and durable, and yet as light as possible.

All fine violin cases are made of 3-ply veneer, and the veneers are glued together with the finest quality of glue, known to manufacturers as Hide Glue. This glue must stand all sorts of climatic conditions, intense dampness, hot and cold weather. The outside fabric of the case must also be of such a nature as to protect the case against all sorts of hard use. This fabric, which is commonly known as imitation leather, must be absolutely waterproof so as to keep the case thoroughly dry. I can truthfully say without reserve that in my opinion the best cases are those of American



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THE TEACHER OF SINGING

Selecting a Teacher

A correspondent who lives in a well-known city of about 400,000 population asks for advice as to the best teacher in that city for a young man with a baritone voice.

Naturally a query of this kind cannot be answered in this department. THE MUSICIAN cannot speak from personal knowledge as to the quality of the work of teachers in the various cities of this country. We have replied to the correspondent, naming one teacher whom we know as an honest, competent instructor, and also suggesting a prominent organist who does *not* teach singing, and the supervisor of music in the public schools as two persons who are qualified by reason of knowledge of local conditions and experience with voices to give competent counsel.

Other readers who may be in a quandary as to the selection of a teacher may find the above suggestions helpful.

Time as a Factor in Progress

The story is told of a physician who was called to a consultation in the case of a patient seriously ill. The young doctor who had been in attendance told the elder what he had "given" the patient by way of treatment, and then asked: "What do you recommend that I give him?" The expert paused a moment before replying, and then said: "Give him a little time."

Teachers reach this condition with pupils. They have given the latter a great variety of exercises and songs to place the voice and develop tone, but are still anxious to find some new exercise. Often the best thing to do is to continue with the simple, fundamental work and let time—and not so much is required—and growth work for the pupil's development.

It pays in the end, as the present writer learned. A young baritone was disturbed because his lower voice was rather light. His teacher told him to keep right on as he was working, not to try to force the lower tones, and that after he had passed the age of twenty-five he would have more "body" on the low tones. The result proved the statement.

Getting Resonance

Two musicians and a clergyman were talking on the subject of making a tone that would carry. The idea back of the discussion was how to get better tone quality from the men and boys who made up the choir. The clergyman, who was not a good speaker, had a theory that what the personnel of the choir needed to add to their singing was "resonance," and that he could tell them how to acquire it. His statement was as follows:

"A number of years ago I used to know intimately a well-known oratorio singer who had a broad, full-toned quality of voice—one which I was exceedingly anxious to parallel in speaking. As a result of close observation I discovered that he always preceded an attack on a vowel and most of his consonants with the effect of an "n" so as to add a large quality of nasal resonance to it. It was this which gave him the rich, round tone that carried so well in large halls and cathedrals."

This is offered to the readers of THE MUSICIAN, not as a hard and fast rule, but as a suggestion that has something in it from the point of view that the vowels and consonants should be sung with a more resonant basis of tone. A thought of "n" may help; but don't let it be more than a "thought." If you make the effect audible you will do what an English critic reported a singer as offering to a festival audience when he sang Handel's well-known aria from *Theodora: Nwaft her rangels nthrough the nsky.*"

Lose Your Temper and Lose Your Pupil

(*Continued from page 7*)

out getting mad yourself. It has always seemed to me that the spectacle of an angry teacher is a picture hardly calculated to inspire anything but—ridicule.

They tell me musical folk get delightfully angry because Beethoven used to work himself into a terrific rage when composing. Hence, what the great one did, any one can do. But to possess the aggravating faults of a genius without any of his god-given fire, is not to be great. And to imitate those faults is to put oneself on the same plane as a monkey.

Discipline we must have. The hills acclaim the truth of that. But there is discipline and discipline. Any fool can fume and rage when a pupil makes a mistake. The really big men and women smile forgivingly—and make the pupil repeat the passage, until it's right.

---

manufacture, and I further believe that one good veneer case of American manufacture will outwear two inferior cases of foreign make.

The teacher should not forget that if the pupil takes pride in the appearance of his violin case, he will also take a greater pride and interest in the instrument itself.

When worn with anxiety, overwork, trouble or sorrows, go to your violin—it will turn a willing ear to your complaint, and bestow the solace you crave. Go into a room with dim light, or absolutely dark. Play the finest, purest melodies you can recall; improvise, if you have that skill; make the violin reveal your inmost thought and feeling. It is an unequalled medium for the expression of those ideas which cannot be put in words.

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CHOIR AND ORGAN

Conducted by H. C. Macdougall

THE ORGANIST'S PROFESSION
III
In England

Before going on further with the incomes of organists in the United States (*Punch* has made us very careful how we employ the term *America*) I am turning for a moment to "the old country" and our brothers in the profession there. I am well aware that comparisons between the earning powers of organists in England and in the United States may easily be misleading, but a cautious scrutiny can not only do no harm but may prove instructive. The figures I present come from a trustworthy source.

Four Church of England posts, with parishes having from 100 to 8,000 in population are particularized; salaries range from $175 to $400; two of these have, in addition to the two Sunday services, one on week-days; another has week-day services only in Lent and Advent; one organist is music-master in a boys' school, one is an amateur, and one has other subjects in a school besides singing; in two cases the boys only of the choir are paid, in another case men and boys are paid, and in the fourth case none of the chorus is paid; in one case only is the service "high." Two posts described are Non-conformists, one an institution and the other a church (or "chapel," as it goes in England.). The salaries here are $125 and $250; in the latter case the organist teaches piano, singing, harmony, etc.; in the other case the organist is an amateur. As to weddings, the regular fee is a guinea ($5), and no church reports more than four weddings a year; the additions from wedding fees to salaries are therefore no more than ten to twenty dollars a year. (I am figuring the Pound Sterling as $5.00, although it is worth at this writing about $3.75). Every organist is reported as having the use of the organ for his own practice and for that of his pupils; in this respect our English brother has the advantage over us.

The time has been when money earned or acquired in the United States could be much more advantageously spent in England than here, and even with the great rise in prices across the water I imagine this is still true, for the rate of exchange is in our favor. It seems, therefore, that an organist here has a rather better lot than the English organist. We should remember, however, that the organist of a parish church in England is by virtue of his post the heir to the "plums" in his district; he is the conductor of the local orchestra and singing society, he is in control of the teaching also by virtue of his post; so that the total income of a Church of England organist described above is probably from two to four times his salary. A cathedral organist, salaries ranging from $1250 to $2500 or $3000, will earn from $2500 to $5000 a year. The income taxes in Great Britain are more exacting than in the United States, and this will materially reduce the income of the professional man. One striking difference in the professional activities of the English organist and the organist in "the States" lies in the larger number of subjects taught by the former; this usually includes singing, piano, harmony, etc., and, often, violin, and, of course, organ. A man who is capable of teaching all these branches will make a living where one who can teach only the organ will just escape absolute business failure. Another thing that facilitates carrying on the business of an organist on the other side is that English banks allow depositors to overdraw; this makes it easier when a man is in a tight place to tide over. Here a man can not overdraw the smallest amount without being requested to make good at once, and loans can be negotiated only after offering first-class security.

In the April number I shall return to further investigations of professional conditions in the United States.

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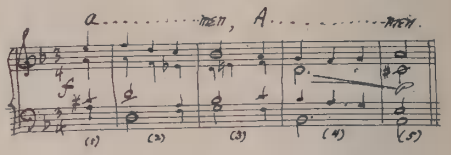
FUNDAMENTALS IN CHORAL SINGING
(Continued)
PHRASING, LETTING GO, ATTACKING



At first thought it seems impossible to teach a body of singers the rudiments of phrasing so that they will recognize phrases and articulate them properly. Of course it is possible only with training of the most patient and persistent kind, and with a choir made up of intelligent people.

In choral music the words, if not mistreated by the composer, will give valuable clues to the phrasing, but a director ought not to confuse the places where breath is taken with what is called the phrase; it often happens that breath must be taken somewhere in the middle of a phrase, and here is where the artistry of the director is useful.

It seems evident that once the phrase is found its first note must be attacked promptly, "right on the dot," and the last note in the preceding phrase dropped in time for the attack. These considerations have naturally led to the old rule, "Shorten the last note in a phrase and accent the first note." This rule has merit in it as well as a spice of the mechanical. If applied to the illustration above it would interfere with the natural rhythm of the measure, which requires a stress on the first beat, and in so far would be a perversion of the proper rhythm; but the rule would operate so as to attack promptly the first note of the phrase, and in so far would be useful.

There are two phrases in the illustration. After singing once through, an intelligent body of choristers, trained to note the phrasing would note that the first phrase ended on

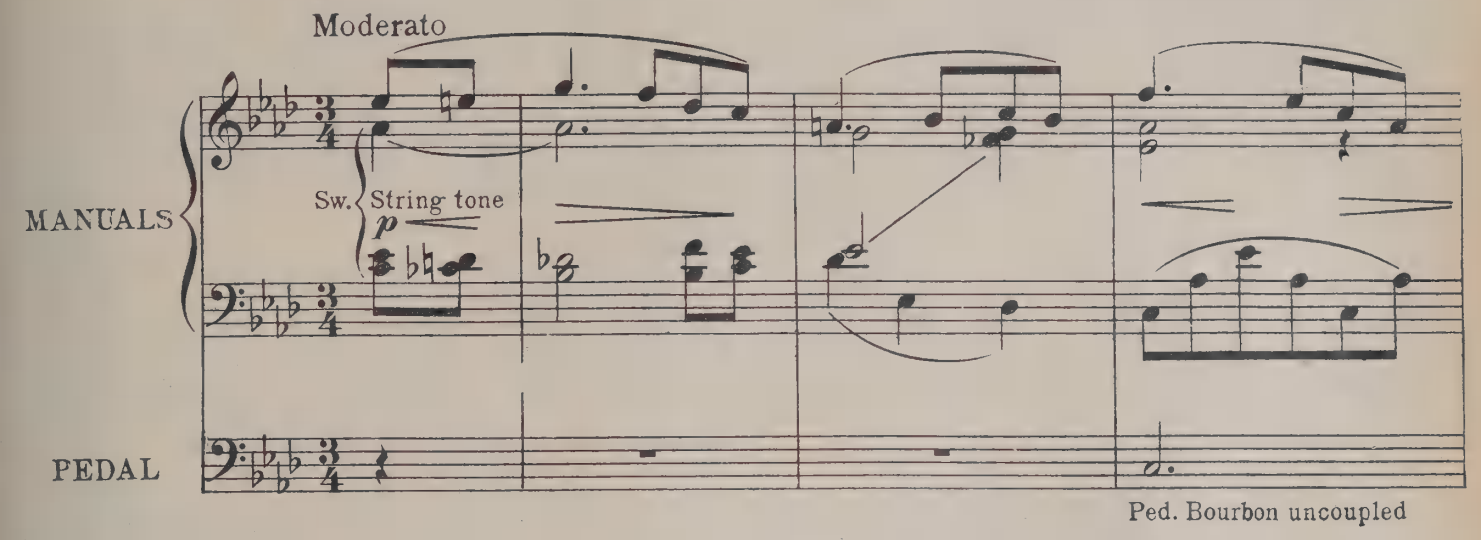
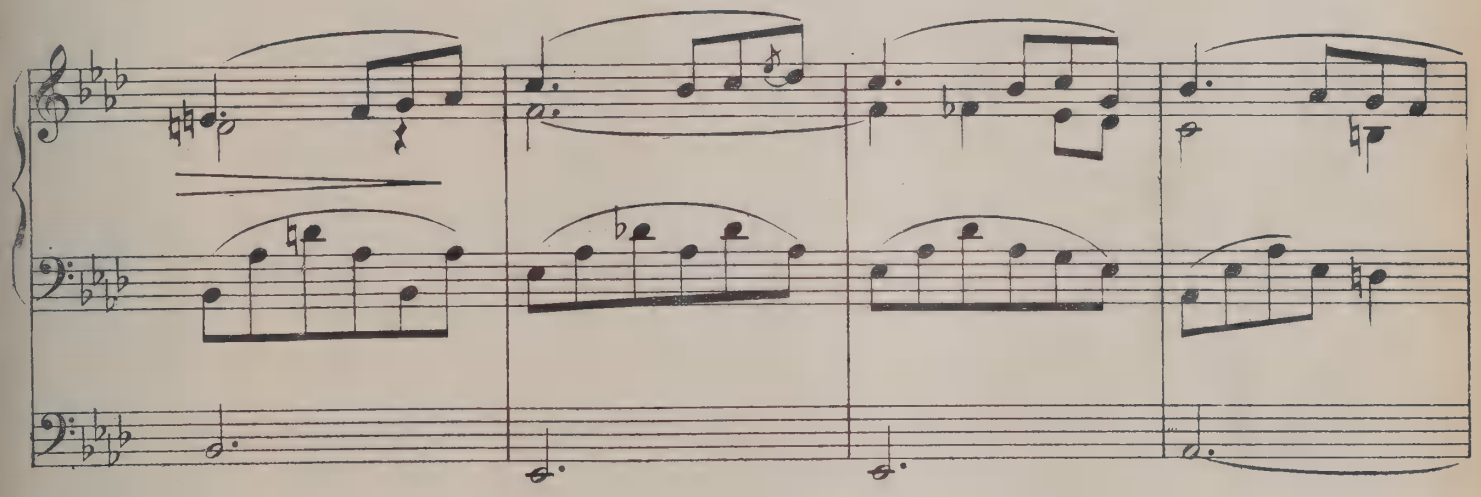
(*Continued on Page* 38.)

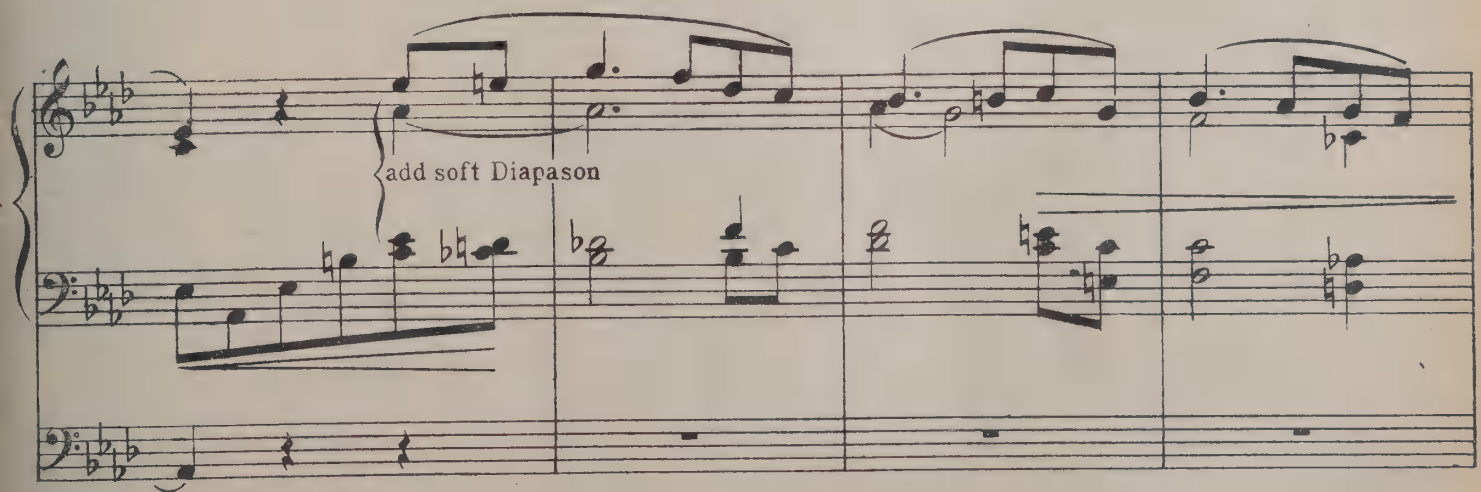
3

DREAM

Prepare: { Swell: Viol d' Orchestre or Vox Celeste
Great or Choir: Dulciana and Unda Maris
Pedal: Ped. Bourdon or soft 16′

ALEXANDER KOPYLOFF, Op. 20, № 5
Arranged by Harvey B. Gaul





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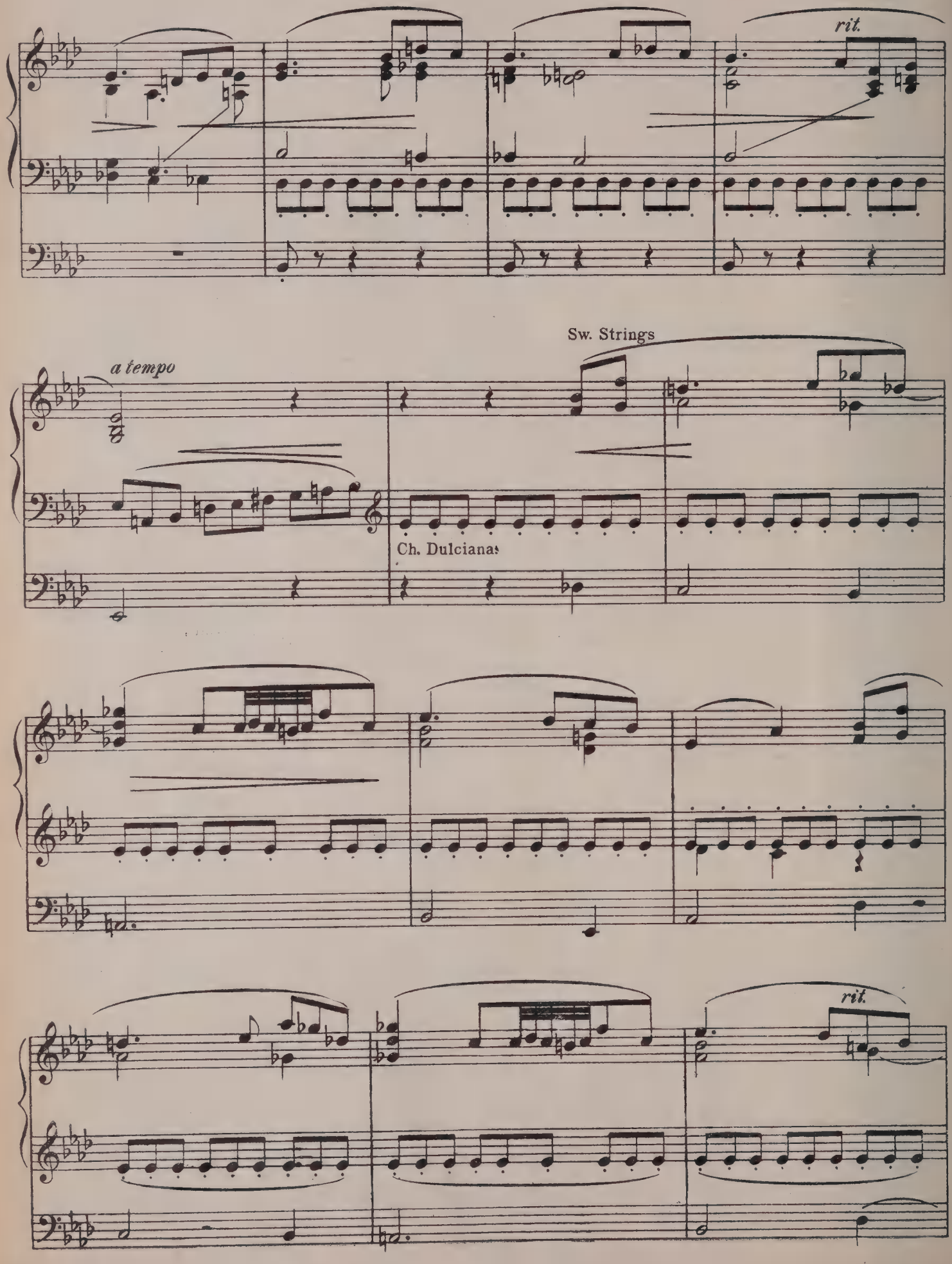
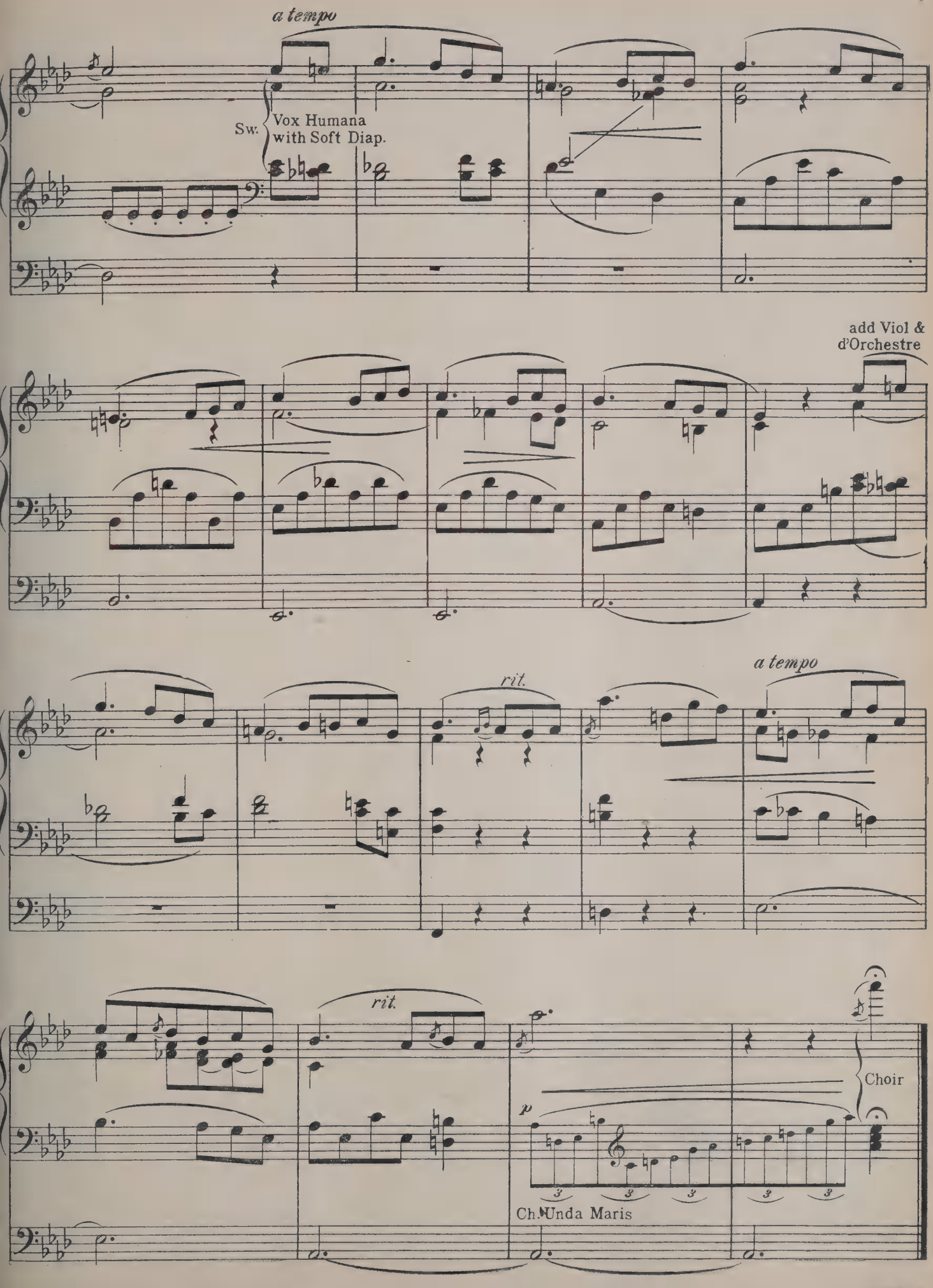



a tempo
Sw.
Vox Humana
with Soft Diap.
add Viol &
d'Orchestre
rit.
a tempo
rit.
Choir
p
Ch. Unda Maris

WIND INSTRUMENTS

Conducted by Lieut. William C. White
Principal, United States Army Band Leaders' School

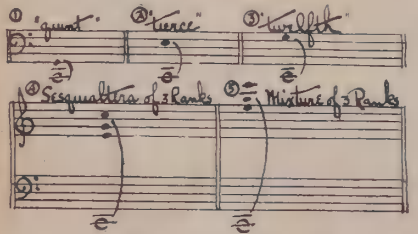
Military Band Arranging

(Continued)

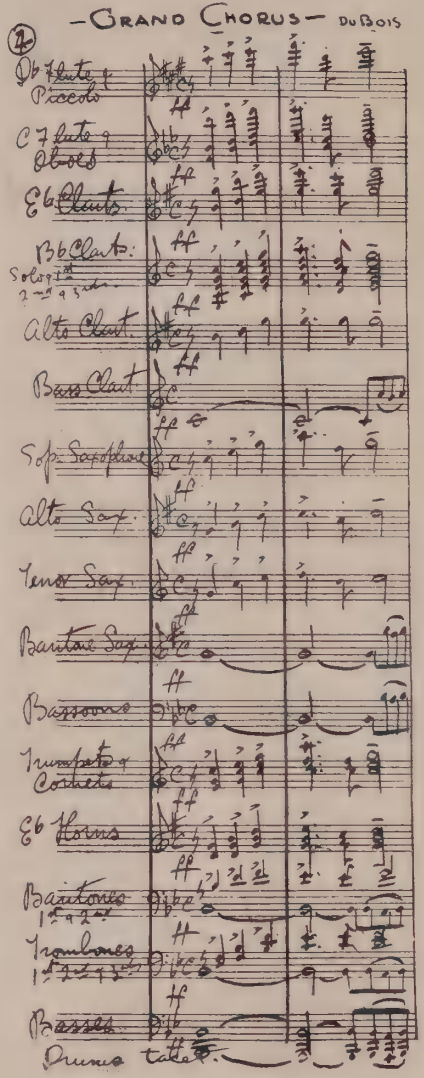
Organ scores offer the student of band arranging better material than any other style of composition, for the reason that many of the varieties of tone color existing in the organ are paralleled in the military band. Moreover, a similarity of tone exists between the organ and wind instruments (particularly the wood-winds and large reeds). Therefore, in order to make creditable arrangements from organ scores, it is necessary for the student to have some knowledge of the organ and its various "stops," which often give forth sounds very different in pitch to the written note. A "stop" controls several "pipes" (the acoustic principle of pipes are both "stopped" and "open."). The pipes are divided into two principal groups, (1) Flue-pipes and (2) Reed-pipes. They may be conical, cylindrical, or rectangular in shape. The tonal quality of the flue-pipes are sharp, bright, brilliant, dark, soft, tender, etc. The reed-pipes are classified as follows: (1) beating reeds, producing a hard blaring quality and (2), free reeds which are pleasing and bright in tone. Stopped pipes give forth sounds an octave lower than open pipes of the same length, but their quality of tone is more subdued. Stopped pipes are referred to as 4-foot tone, 8-foot tone, etc., whereas open pipes are called 4-foot length, 8-foot length, etc.

Organ stops are divided (broadly) into (1) Plain and (2) Mixture stops.

A different species are the *Mutation stops*. They control pipes, each note of which is accompanied by overtones produced from small pipes. These overtones provide enriching



harmonic elements. They are the *Quint, Tierce, Twelfth, Sesquialtera of three ranks,* and the *Mixture of three ranks.* When great C is sounded the above named stops will give forth the sounds as illustrated in column 1.

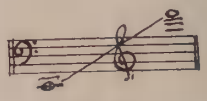
Mixture stops are sometimes known by the generic name of Com-

pound stops, because they are compounded of two or more ranks of pipes, of various pitches. In order to fully understand the exact range and tonal qualities of the various organ stops, the student should provide himself with a Dictionary of Organ Stops and study it carefully. It is important that the definitions of the following stops be looked up: Foundation stop, Mutation stop, Mixtures, Sesquialtera. The "Dictionary of Organ Stops," by J. I. Wedgewood (G. Schirmer, New York, N. Y.), is recommended as a reference book.

The organ is equipped with two keyboards called (1) Manual and (2) Pedal. Large organs are built with 4 or 5 manuals placed step-wise one above the other. The manuals are operated by the hands, and the 'Pedal' the foot.

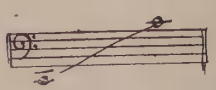
The manuals control: The Great Organ, the Swell Organ, the Choir Organ, the Echo Organ. The pedals: The Pedal Organ.

The Wind Band parallel to the great organ would be the full military band; to the swell organ: all reeds and light brass; to the choir and echo organ: reeds (without the baritone and bass saxophones), and French horns; the euphonium would suffice for bass.

The manuals have a chromatic compass of about 4 1/2 octaves (54 keys in chromatic succession), written:



and the Pedals about two octaves, written:



The complete tonal compass of the organ (although written from great

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"The Music of the Discs" *By "Recordo"*

THE development of an appreciation of the better class of music has always been the policy of the leading talking machine companies, and each monthly issue contains records in which every music lover will be interested.

"Recordo" will review each month in this page those which he believes will be of most interest to our subscribers, and of the most assistance to teachers in their work.

Aeolian

Aeolian's list of records de luxe is a short one this month, but there are at least three which deserve special attention.

Giacomo Rimini has made a powerful recording of the sardonic "Credo," or "Iago's Creed," from Verdi's Otello. Signor Rimini expresses satanic joy in evil for evil's sake with gusto and relish.

Colin O'More, whose ingratiating tenor seems at its best in ballads—Irish or otherwise—gives one of each on a double disc of smooth melodic quality. Mr. O'More sings Strickland's "Colleen Aroon," and Benham's "When," each of pleasantly sentimental flavor, and ending on the much applauded high note that finds so much favor with this type of song.

Another record illustrative of the popular appeal artistically put, gives the 'cello version of "Love's Old Sweet Song," and "Let the Rest of the World Go By." Recorded by Maurice Dambois, the tone and phrasing are necessarily skilful and musicianly.

Brunswick

Brunswick presents a number of new fine records, four of which fairly touch high water mark. Tenor, baritone, piano and violin—each is strikingly represented.

Mario Chamlee, singing "Thank God For A Garden" charms and astonishes in the same breath. His voice, to an unusual degree, possesses warmth and volume, which he uses with commendable restraint. The presentation and recording of this attractive song are both superb.

Two "heart songs" of superior merit are recorded by Richard Bonelli, who sings "Mother O' Mine" and "Smilin' Through" with dramatic instinct and sympathy. Signor Bonelli's gracious baritone is especially well suited to this directly appealing type of music.

Franz Schubert is admirably represented upon both violin and piano, for Max Rosen plays his "Ave Maria," and Godowsky his "Marche Militaire." The lofty, floating strains of the Ave Maria are played by Mr. Rosen with precision and an impressive refinement of emotion.

Quite another phase of the composer's musical nature is discovered through the stirring invigorating passages of the Marche Militaire. Godowsky slights no opportunity for expressing the dashing inspiration that tramps through this martial music.

Columbia

Columbia's list is notable for recordings of simple, universally appealing melodies beautifully rendered.

Riccardo Stracciari, that glorious baritone, gives a smooth, sonorous, splendidly spirited performance of "La Paloma." This Spanish song by Yradier, of contagious rhythm, has become so acclimated in Italy that to tourists in that sunny country it seems almost as Neapolitan as "O Sole Mio." But for that matter, it is now a folk song almost everywhere.

"Maria-Mari," which Rosa Ponselle sings, is genuinely Neapolitan. It is a song of spontaneous melody and simple-hearted emotion, which is oft mistreated by vocalists in table d'hote restaurants. Both the song and the public will feel grateful that it is here so richly sung by Miss Ponselle.

Among instrumental offerings are two numbers by Kerekjarto, the young Hungarian violinist, each on a single disc. One of them is the inevitable "Humoresque" (Dvorak) played with an interpretation that is quite his own. Instead of giving the phrase-units of the first part as short separate note-groups (the way most violinists do), he knits them together into a smooth chain of melody. It gives the hearer a new conception of the piece. Kerekjarto's other number is an amazingly brilliant performance of Sarasate's "Jota de Pablo"—technical dazzlements of a most unusual sort.

Tone color of combined instruments is to be found in the pair of recordings by the Philharmonic Orchestra of New York, both on one disc. "Angelus," from Massenet's "Scenes Pittoresques" is richly orchestrated to depict the mood of sunset piety inspired by tolling bells. In contrast to this is Moszkowski's "Spanish Dance," gay with captivating abandon.

Edison

Bizet's "Serenade Espagnole," beginning "Ouvre ton coeur," is recorded with rousing tenderness by Mario Laurenti. The serenade, one of Bizet's few songs, is characteristic of this composer's expected hauntingness and haunting unexpectedness. On the reverse, Consuelo Escobar de Castro sings with ease and refreshingly the delicate aria from Don Pasquale—"So anch' io la virtu magica," or the Cavatina, as it is popularly known. The recording here is unusually realistic, and far surpasses that of the Serenade, which has a few faulty passages—a rare happening with the Edison Co.

The soprano and baritone duet from Aida, beginning "A te grave cagion m'adduce, Aida," is recorded with great beauty and power of expression by Marie Rappold and Taurino Parvis. The dramatic and musical tenseness of the situation is remarkably transmitted.

Two songs divide unevenly the honors of another record. "Lassie O' Mine," by Edward J. Walt (words by Fred G. Bowles) is a song of much charm, with the distinction of unaffected simplicity, and is recorded sympathetically by Albert Lindquist. On the reverse is a popular song of sentiment "When I Looked in Your Wonderful Eyes," sung, however with fine expression by Edward Allen.

Albert Spalding records a most desirable violin record including the Ballet Music, from Orpheus, and Cottenet's "Meditation." The first selection is as etherially lovely as any music ever written. There is a lofty unearthly quality in this music that transports imagination to the Elysian Fields, even without the operatic setting to suggest the source of such lovelines. Mr. Spalding plays with inspiration. The other selection is decidedly enjoyable but in too close proximity to the first to avoid suffering by contrast.

Pathe

Adamo Didur makes an impressive recording of "Inter Nos" (Stidman-MacFayden) wherein the rolling syllables and his sonorous great voice seem to achieve inevitable affinity.

(*Continued on page* 38)

REVIEWS OF THE LATEST MUSIC

Boston Music Company
Boston

Musical Scenes from Pixie Land, by *Arthur Brown.* 1. *The Pixies' Drill* is a very valuable piece for a second-grade pupil, having much rhythm and melody and simple chord work. This has proven popular with the best teachers of children. 2. *The Pixies' Good-Night Song.* This has a bass melody with chord accompaniment in the right hand. Teachers will find this valuable.

Golden Rod, by *Bruce Metcalfe.* Rather a trivial piece in march time, having much octave and chord work. Third grade.

Bright Eyes, by *L. E. Orth.* A gay little beginners' piece with work in staccato notes and easy runs, all written in the treble clef.

Blue Eyes, Brown Eyes, and *The Lonesome Apple,* by *Mae Aileen Erb.* Two little pieces with rhymes for beginner; pleasing and instructive.

Sartorio Pianoforte Method, Bk. I. A most thorough and scholarly book for the beginner's technical foundation with notes for teachers. The first part is devoted to the treble clef and afterward the bass. All through the book each exercise demonstrates some phase of technical development.

Pleasant Journey, duet, by *Sartorio.* A bright duet for equal advanced players in the second grade.

A Dream, by *Litta Lynn.* A sentimental piece with an over sweet melody, showy for its technical difficulty. Third grade.

Falconer's Song, by *A. Tellier.* A stirring hunting song that pictures the horns blowing for rest and for the chase. The whole first theme is repeated after the second part. Second grade.

Daisies, by *Van Denman Thompson.* A second-grade piece in 3-4 time, using many triplets to bring out its gayety.

Danse Petite, by *Van Denman Thompson,* is a dance in 4-4 time with good accents and much staccato chord work.

'Tis Raining, 'Tis Raining, by *Mae Aileen Erb.* A beginner's piece in key of B flat, with words. An attractive little piece which a child will enjoy. The cover with its owls and chickens and children adds to the interest.

Chasing the Butterflies, by *Robert Eilenberg.* A merry piece in the key of A major that has good musical and technical value.

Merry Moments, by *Mae Aileen Erb.* A first-grade piece with good finger work, but lacks in musical interest.

Chansonette, by *Max Werner.* A pleasing melody with a chord accompaniment; is useful as a pedal study.

Dance of the Harvesters, by *Adolph Hartmann.*

On the Lake, by *Myrtle Church Hopkirk.* A simple waltz with a pleasing swing. Second grade.

Flower Dance, by *A. Tellier.* A bright parlor piece of moderate difficulty.

De Fleur en Fleur, by *A. Tellier.* A waltz. Simple and short.

A Song of June, by *Van Denman Thompson.* A joyous song with work for the left as well as the right hand, well written and interesting.

Dreams, by *Georgia Carpenter.* This piece is not, as its title would indicate, elusive and fantastic, but is rollicksome and in carnival style. As to difficulty, about fourth grade. Has considerable octave work.

John Church Company
New York

Our Father Which Art in Heaven, a solo setting of the Lord's Prayer, by *W. H. Neidlinger.* A very pleasing piece of music, as a song, but it might seem as though it hardly possessed the dignity the music of such a text should possess.

Somewhere Safe to Sea, and *To-night the Waves Begin to Rise,* songs by *W. H. Neidlinger.* To poems by Swinburne and Tennyson, respectively, the composer has composed two very fine songs, which should find their place on the concert platform.

Song is So Old, and *Love in Autumn,* two ingratiating songs by *Axel Raoul Wachtmeister.*

La Carpicieuse, mazurka for piano solo, by *Axel Raoul Wachtmeister.* This charming piece, well within the reach of moderately advanced pupils, will become doubly attractive if the little program attached, for two dancers, be followed. Conservatories with aesthetic dancing departments will find this a splendid number for recital.

In Nightland, six second grade piano pieces by *Mana-Zucca.* A pretty set of pieces, each one useful in overcoming some technical difficulty encountered by pupils of this grade. The separate titles are *Sweet Dreams, The Blinking Stars, The Full Moon, Moon Beams, The Lightning Bug,* and *Slumber Song.*

Revelation, song, by *A. Seismit-Doda,* to verses by *Sigmund Spaeth.* A song with a direct appeal that is at the same time musically worth while. Sad to relate, this is nowadays a rare combination. For this reason this song is doubly welcome.

Oliver Ditson Co.
Boston

There Were Shepherds Abiding in the Fields. A jubilant, and rather elaborate setting of the words from *St. Luke.*

Graded Piano Pieces by American Composers—Third year. Some of the most successful numbers recently issued by the Ditson press have been collected in this volume. Lemont's *"At the Window"* and Krohn's *"Drifting",* which appeared in The Musician are in this latest addition to the O. D. Music series. A helpful book for advanced sight reading offering selections that will be successful on a recital programme.

Whistling Jan, for piano, by *Gloria Marshall.* A well written and amusing Grade I-II piece.

Forget the Night, song by *A. Buzzi Peccia,* to words by Rabindranath Tagore. A fine study in interpretation. A simple but exquisitely done song.

Butterfly Waltz, for piano, by *L. Leslie Loth.* This Grade II-III piece will fascinate any young pianist and will give good practice in finger work. In the same set are *Childhood Days,* which has a *"Cross hands"* into the bass which any small virtuoso will be proud to execute. *"Pond Lily"* is a one page piece of about second grade difficulty.

The Pines, for piano, by *H. Alexander Matthews.* This is a tone poem, marked Grade IV. It has dignity and imagination, and sweeps to quite a dramatic climax in the middle of the second theme. A faint suggestion of McDowell's mood and method hangs over it—which need not necessarily be considered a point to its disadvantage.

The Holiday, by *Pearl G. Curran.* A swift moving song that has in it a real reflection of the excitement and bustle of a holiday. And there's faery spirit in it, too. Something pleasant to sing and to listen to.

To the Sun. Song by *Pearl G. Curran.* This is a "big" song in a restrained mood.

On the Playground, for piano, by *H. Alexander Mathews,* is an interesting little piece in G major, well within the technical ability of a second grader. It is rhythmic and full of gaiety.

G. Schirmer
New York

Toccatina, for pianoforte, by *Katheryn Thomas Whitfield.* This is a real piece of music, and will be stunningly effective on a student program when well worked up by an advanced pupil, grade six or seven. Fine use has been made of modern harmonies.

The New Born King, O Eyes That Are Weary, Jesus, and Shall It Ever Be? Sacred songs, by *F. Flaxington Harker.* Three numbers that very well represent the capacity for felicitous melody for which Mr. Harker is justly noted.

Russians, a cycle of songs for baritone and piano, by *Daniel Gregory Mason,* the poems by *Witter Bynner.* These songs were originally written for baritone and orchestra, and were performed last season by Reinald Werrenrath, to whom the cycle is dedicated, at a concert of the New York Symphony Society. Although at that time the New York press was quite reserved in its praise of the songs, and refused to consider them significant, it cannot be denied upon closer analysis of the music, now that it is published, that the composer has in each case caught the spirit and significance of the text, and that he has imbued his music with true Russian atmosphere. In the latter respect the songs are comparable to the modern songs of contemporary Russian composers, and the themes employed by Mr. Mason strike a responsive chord in those who are attracted to the modern Russian school. Though modern, Mr. Mason is always melodic, it is always possible to follow his train of musical thought, and his harmonic coloring is at all times rich and full. Besides issuing the voice and piano editions of the songs, the publishers have made available the orchestral score and parts. The separate songs are entitled: *A Drunkard, A Concertina-Player, A Revolutionary, A Boy* and *A Prophet.*

The Souls of the Righteous, Memorial Anthem for Mixed Voices, or for Male Voices, by *Sumner Salter.* Dedicated to the men of Williams College who died in the Great War, this anthem is a fitting tribute to the greatest sacrifice those men could make. The composer has selected his text from the third chapter of the book of Wisdom, and his melodic and harmonic setting of the words is at all times sincere in its spirit of trust and faith. The last lines, "They are at peace. For He giveth His beloved sleep," form a fitting close to the anthem, and are appropriately treated musically. Mr. Salter has a distinct choral style of his own, and it is sincerely to be regretted that his output is comparatively small.

A Summer Day, and *Love-Song,* two melodies for piano, by *Minnie T. Wright.* Admittedly music for the drawing room, these two pieces fill their purpose admirably. They are melodious, and make neither technical nor interpretative demands on the "salon" player. Teachers also will find the pieces useful.

The Lamp in the West, sacred song, by *Oley Speaks.* Church soloists will find this song useful.

Clayton F. Summy Co.
Chicago

The Old Fashioned Girl, and *An Old Fashioned Garden,* readings with music by *Mary Wyman Williams.* These recitation settings are all that is charming, and their appeal will be unmistakable. Well recited, these numbers should make an impression on any audience.

A Book, a Rose, a Prairie, and *My Thoughts,* songs with real musical feeling, and many possibilities for the singer, by *Harold E. Hammond.*

Stop Kickin', and *The Day of the Circus Horse,* songs by *Ernest A. Leo.* Two bright little songs that will make splendid encore numbers.

Thou O Father, Thou Alone. A sacred song that would fit well into any church service, by Clarence Loomis.

Towner Bros.
Fresno, Cal.

Little Rose, song, by *Earl Towner.* We had thought that although ballad songs are running wild these days, the dear old sentimental song as we knew it fifteen years ago was a thing of the past, and we trusted that some of its characteristics had gone with it. Such is not yet our good fortune, we find, for here is a little song from the pen of Mr. Towner, that, although it is quite winning, makes use of tricks that we thought buried. Better that they had been cremated than that this composer should so use the supertonic seventh with the fifth flatted. Why ruin what might be a pleasant little song?

White-Smith Music Publishing Co.
Boston

Phantom Dreams, a graceful "chant pathetique" which would prove welcome to the third grade piano pupil, by *Ernest Harry Adams.*

The Popinjay, a fairy song, by *Charles Wakefield Cadman.* The composer has given us another of his delightful bits and it should win its place among his best efforts. The dedication is to Florence Macbeth.

A Dancer From China, and *Valsette,* piano solos, by *James Spencer.*

The Unwilling Pupil

(*Continued from page 6*)

impertinent to a degree that brought the teacher to the verge of tears. After some sober debate between her pocket-book and her self-respect, she determined to have it out with him. Accordingly, at the next lesson, she made him see her side of the question, and won from him a promise to give music a fair trial before he determined to hate it so conclusively. At subsequent lessons, she brightened the half-hour with little chats on boyish interests, and began to play for him—sometimes a bright air from an opera she had heard, sometimes a catchy popular thing which she thought might help to interest him, and awaken a love of music in his soul. By the end of the year, she was rewarded by a complete change in his attitude towards herself and towards music. He will never be a musician, but he can play simple compositions passably, and he has greatly increased his enjoyment of the playing of others.

Was it worth while? Well, from the teacher's standpoint, circumstances being as they were, it was a triumph. From the boy's viewpoint, perhaps not. Doubtless he had other talents which a less single-minded mother would have discovered and fostered to a wholesome, more normal development. Let us hope that the halycon day will come—may be coming now—when every little girl will not be expected to grind her way through years of music lessons, regardless of talent or inclination. That glorious era might be hastened by more common sense on the mother's part, more honest frankness on the part of the teacher. There is but one way to discover whether a child has talent for executing music, and that is by a fair trial. But if, after some months (at most, a year) of study, a child has still to be driven to practice, the wise mother will know that both time and money are being wasted, and she will spare her child hours of fruitless labor, herself much worry, and last but not least, will spare the teacher the torture of an unwilling pupil.

Conservatories, Schools and Colleges

Bartholomew Gives "Spiritual" Program

Marshall Bartholomew, tenor, composer, and co-director of the Seymour School of Musical Re-education, New York City, recently gave a recital at the home of Mrs. E. H. Hooker, 907 Fifth Ave., January 21st, at which the program was entirely made up of Negro spirituals. Mr. Bartholomew has devoted much thought to the interpretation of these native songs, and consequently his explanatory remarks were highly illuminating. On the program were Burleigh's "Go Down Moses," "Deep River," "My Way's Cloudy," "I Want to be Ready," "Oh Didn't It Rain," Reddick's "Standin' in the Need of Prayer," and "Wait Till I Put on My Crown"; Howard's Negro Lament, ("I Got a Grave"); Mr. Bartholomew's own settings of "Jerusalem Morning," "These Bones Shall Rise Again," "The Gospel Train," "Keep in the Middle of the Road," "You Got to Die," and "Golden Stairs"; and arrangements by Fisher, Loomis and Guion. Mr. Bartholomew will repeat the program at the Cosmopolitan Club in March.

Harriet Ayer Seymour and Mr. Bartholomew were recently heard at the Hotel Gotham in joint recital for the benefit of the scholarship fund of the Seymour School. This fund is to be used for the benefit of disabled soldiers who wish to fit themselves for a musical career at the School.

American Festival For Buffalo

The National American Music Festival, which has for the past five years done a valuable pioneer work in furthering the cause of American music and musicians, will this year be held in Buffalo, N. Y., at the Elmwood Music Hall, October 3rd to 8th. Thereafter it will be an annual event in that city. So completely has this festival justified its existence, and so great has been its success in attracting crowds from all over the country to its concerts, that it has outgrown its previous home in Lockport, N. Y. The National Festival is educational in its scope and is operated not for commercial profit but in the cause of American music as typified by the American born composer and American born artist.

Among the interesting features of the festival are the artist contests which are held during the mornings of the session. Last year forty-four young artists entered the contests, coming from more than thirty states of the Union. This coming year an added feature will be the contest of local choirs. The winning chorus will be awarded a prize of $300 and a prize of $100 has been awarded for a similar contest for church quartets.

A number of Buffalo's prominent citizens have underwritten the National Festival, making of it a permanent institution for the city. The advisory board consists of George K. Staples, Ralph S. Kent, Fred A. Ringueberg, Maurice E. Preisch, Howard B. Ward, William C. Shepard, George A. Keller, Curtis M. Andrews, with A. A. Van De Mark artistic director. Mr. Van De Mark founded the festival five years ago and he has now moved his offices to Buffalo.

The following is a list of the artists and features announced for the coming festival:

Soloists: Florence Hinkle, Arthur Middleton, Paul Althouse, Emma Roberts, George Hamlin, Ralph Leo, Idelle Patterson, Cecil Fanning, John Powell, Delphine March, Katherine Eyman, Cyrene Van Gordon, Mme. Sturkow-Ryder, Kathryn Meisle, Eddy Brown, Mildred Dilling, Alice Gentle, Arthur Hackett, John Meldrum, Estelle Liebling, Lucille Orell, Grace Wagner, Harry Cumpson, Ruth Kemper, Mina Hager, Maud Lewis, Ruth Helen Davis, Reba Dal Ridge, Zetta Gay Whitson and William Phillips.

(All leading choirs and quartets in Buffalo and vicinity entered.)

Mrs. Perfield Giving Many Lectures

Effa Ellis Perfield, the noted pedagogue and author of Keyboard Harmony and other works, is adding to her activities at her school on West 45th St., New York City, many lecture and "demonstration lesson" dates. These talks have aroused much interest in all the comunities where they have been given. Mrs. Perfield's itinerary is as follows:

Feb. 8—Montclair Woman's Club at Commonwealth Club Hall. Feb. 15—Newark Bird Club. Feb. 12—Lesson demonstrated by pupils, 41½ W. 45th St., N. Y. City. Feb. 26—Demonstration lesson with pupils, 41½ W. 45th St., N. Y. City. Mar. 1—Adult demonstration lesson, 41½ W. 45th St., N. Y. City. Mar. 5—Flushing, L. I. Mar. 19—Bensonhurst, L. I. Mar. 26—Brooklyn, N. Y. Apr. 4—Philadelphia, Pa. Apr. 8—Asbury Park, N. J. Apr. 22—Boston, Mass.

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Where to Study

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"The Music of Nature"

At the fourth monthly "Musical Evening," on February 8th at his Carnegie Hall Studio, Gustave L. Becker's chosen subject was "The Music of Nature." His talk was both interesting and instructive, and was amply illustrated at the piano by himself with the assistance of Miss Ruth D. Sexton, a brilliant young pianist.

The material which Mr. Becker had gathered was so extensive that the evening was too short to use it all—and there were many requests, from among the noted authors, poets and musicians present, for a supplementary evening on the same subject. A composer present expressed himself at the close of the evening, saying: "I have been waiting years to hear just such a talk and demonstration, so far away from the beaten path of most men who lecture on music."

Mr. Becker called attention to the many ways in which various composers have expressed in music what each had seemed to hear in the "Sounds of Nature," and played either complete compositions or excerpts from their works. The program follows:

Elemental Music

WATER

1. "At the Sea," *Schubert;* 2. "Under the Sea," *Harvey Worthington Loomis;* 3. "Singing Upon the Waters," *Schubert-Liszt;* 4. "At the Fountain" (4h.), *Schumann;* 5. "Prelude in Db." *Chopin;* 6. Etude ("A Ship at Sea"), *Neupert;* 7. "By the Sea," *Smitana;* 8. "The Wanderer," *Schubert;* 9. "Along the Brook," *G. L. Becker.*

AIR

10. "Storm Scene from Pastoral Symphony," *Beethoven;* 11. "Peer Gynt's Return Home" (Ship in Storm), *Grieg;* 12. "Murmurings of the Forest," *Liszt;* 13. "Murmuring Zephyrs," *Jensen.*

NIGHT

14. 1st Movement of "Moonlight Sonata," *Beethoven;* 15. "Evening Music," *Schumann;* 16. "Harmonies du Soir," Etude, *Liszt;* 17. "Midsummer Night's Dream Music," *Mendelssohn;* 18. "Summer Night," *Grieg;* 19. "Nocturnes in General," *Field, Chopin, Schumann, Liszt.*

MORNING

20. "Morning Mood," from Peer Gynt Suite, *Grieg.*

THE FOREST

21. "In the Forest," *Templeton Strong.*

FIRE

22. "Fire Scene from The Walkure," *Wagner;* 23. "Etincelles," *Moszkowski.*

BIRDS

24. "St. Francis' Summons to the Birds," *Liszt;* 25. "La Rossignol," *Alabief-Liszt;* 26. "Concon," *Claude Daquin;* 27. "Voglim," *Grieg;* 28. "Forest Bird Motif," *Wagner;* 29. "Nightingale Song" (taken down from bird notes heard by Mr. Burke while in Europe); 30. "The Cock Crowing"—from Finale of "Danse Macabre," *Saint-Saens;* 31. "Song of Ko-Ko (Tit-Willow) Mikado," *Sullivan;* 32. "The Robin Woman" from "Shenawis," *Ch. W. Catman;* 33. "If I Were a Bird," Etude, *Henselt;* 34. Sonata in D ("The Hen Before and After Laying"), *Haydn;* 35. Last movement of b-minor sonata for violin and piano (Barnyard Chorus), *Bach.*

ANIMALS

36. "The Eell King" ("Who Rides So Late"), *Schubert-Liszt;* 37. "Leonore," Melodrama, *Burger-Liszt;* 38. Middle Movement of Polonaise in A-flat ("Trotting of Horses") *Chopin;* 39. The Braying of the Ass—"Midsummer Night's Dream," *Mendelssohn;* 40. The Braying of the Ass—"Pastoral Sonata," *Beethoven;* 41. "Awakening of the Lion," *Anton de Kontzki;* 42. "Caprice Hippique," *Constantin von Stunburg.*

VARIOUS IMITATIONS

43. Tone produced by creaking elevated car brakes; 44. Antiphonal love duet of two birds on neighboring trees; 45. The Whippoorwill; 46. The Cricket; 47. Frogs; 48. Barking, whining and howling dogs; 49. Lowing of a cow; 50. Bleating of sheep; 51. Neighing of a horse; 52. Roaring of a Lion; 53. Laughing of a hyena; 54. Pattering of rain; 55. Pilting of hail storm; 56. A Symphonic Poem suggested by a sizzling steam pipe while Mr. Becker was half asleep on a Long Island boat; 57. The buzz of the Stock Exchange—fundamental tone F; 58. Peculiar chromatic harmonies produced by the wheels of a heavy wagon grinding through the snow, one very cold morning.

"The Teacher's Library"

(*Continued from page eight*)

should always be read in connection with some of the other writers mentioned, say, Clippinger, Greene, Russell, etc. Garcia's *Hints on Singing* can be added to the teacher's library with profit along with such books as Newman's *Hugo Wolf,* Edwin Evan's *Handbook to the Vocal Works of Brahms,* and Finck's *Songs and Song Writers.*

A very delightful series of articles appeared in the *Musical Courier* during May, June and July, 1920, under the general title *Secrets of Svengali.* They were written by Duval.

The young teacher looking to books for help in the solving of difficult problems is warned against writers advocating *freak* methods, extraordinary procedures or too strenuous exercises and treatment. Vague and highly fanciful theories about tone production are also to be avoided. Great singers and good practical teachers have sometimes been responsible for very harmful writings.

* * *

The cost of a really comprehensive musical library does not exceed the outlay of the average summer vacation, and with a library the ambitious and studious teacher will always be able to consult the very best of contemporary opinion. He will not feel distanced the next time he comes in contact with a gathering of musicians who have had what he considers much better advantages.

IN THE CONCERT HALLS

BECAUSE of the great number of orchestral concerts given each season in New York it has been announced that the National Symphony Orchestra and the Philharmonic Society are to be merged under one head. Although it is termed an "amalgamation," it will really amount to the passing away of the National Symphony, for the "new" Philharmonic will number no more players than the "old." Josef Stransky will continue as conductor, and with him will be associated Willem Mengelberg, the Hollander, who is conducting the concerts of the National for a number of months this season. Artur Bodanzky will also conduct a few of the concerts next season.

In speaking of the reasons for the merger, Clarence H. Mackay, president of the National Orchestra. states that this season there are 167 concerts in 195 days given by the resident New York Orchestras, and with the addition of the concerts given by visiting bands from other cities the total approximates 185. It is probably very true that this number is too great, and although the halls are always well filled, it maybe more than even so great a city as New York, even with its transient population, can digest. But there is a deeper reason than all this, and several of the newspaper reviewers, notably Richard Aldrich of the *Times*, have pointed out that the musicians themselves have "killed the goose." So heavy have become the demands of the union that the expense of necessary rehearsals are more than those who pay the bands' deficits can stand. Extra rehearsals have been essential, for now that the unions only allow four rehearsals of two hours' duration, no conductor can satisfactorily rehearse the number of programs he is called upon to present in public, and keep within this limit. So if musicians are to lower their business ideals to the standards of plumbers and bricklayers, we must content ourselves with less music. If this be the case, by all means let us have one less orchestra in New York, and let those who are backing the others concentrate their efforts on quality rather than quantity.

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The Violinists Still Come

By far the greatest sensation of the month, and maybe of the whole season, has been the New York debut of Erika Morini, a youthful violinist, still in her 'teens, who has come to us from Vienna. Miss Morini played her first concert with the assistance of an especially recruited orchestra, under the direction of Artur Bodanzky, and the two principal works in her program were the Mendelssohn violin concert and the Vieuxtemps concerto in E major. Old concertgoers were taken by surprise, for so great has been the number of remarkable violinists that have come upon us recently, that even great talent is passed over without much comment. Not so with little Miss Morini, however, and all who heard her realized that she stood head and shoulders above the most of her contemporaries. Max Smith, of the *American*, said of her: "Whatever her age, she is already an artist, sensitive, emotional, spirited — an artist who combines tenderness with extraordinary vigor, grace and delicacy with warmth, yes, even with passion." Mr. Gabriel of the *Sun* said: "She is the absolute mistress of a technique, a strength of arm, an intonation which allow her to whip from her violin whatever her musicianship will ask of it."

Miss Morini followed her first triumph with two recitals during the month and at each her musicianship and temperament further established her as an artist of the very front rank.

Another violinist who stepped into the light of approval on his first appearance was Paul Kochanski, who made his American debut with the New York Symphony Orchestra. Mr. Kochanski played the Brahms concerto in D, and after he had overcome the first nervousness he carried his audience to a high plane of enthusiasm. Of course it is not possible to judge him fairly until he has been heard in the works of other composers, but if he is as successful in interpreting the others as he was in playing Brahms, his success is assured.

Wagner Operas

Wagner operas are slowly but surely returning to the American stage. Last season we heard Parsifal in English at the Metropolitan, and earlier this season the same company produced an Anglicized version of Tristan. Since that time there have been two productions, in English, of Lohengrin, one by the Chicago and the other by the Metropolitan companies, and the Chicago Company has also given its subscribers an English version of The Valkyrie. In the Chicago Valkrie cast were Georges Baklanoff as Wotan, Cyrena Van Gordon as Brunnhilde, Ricardo Martin as Siegmund, and Dorothy Francis as Sieglinde. Marinuzzi was the conductor and the revival achieved a distinct success.

Edward Johnson was the Lohengrin of the Chicago production, Rosa Raisa the Elsa, Cyrena van Gordon sang Ortrud, and Marinuzzi again conducted. At the Metropolitan Johannes Sombach sang Lohengrin, Florence Easton was a splendid Elsa, and Margueret Matzenauer repeated the success of her Ortrud of ante bellum days. The translations of these productions were perhaps not all they should have been, maybe good translations of Wagner are impossible, and maybe we shall return to productions in the original text, but the outstanding fact is that we need Wagner, and the public is demanding his return to the opera houses. Wherever he has come he has had a rousing welcome.

Other Operas

The New York season of the Chicago Opera Company at the Manhattan Opera House has given New York a busy month of operas, for, with the two houses filled every night, it seemed as though the appetite of the metropolis for music drama would never be satiated. The Chicago company, with its new director, Mary Garden, or rather, the new director, Mary Garden, with her opera company, has given New York much that it has liked to hear. The first New York production of Marinuzzi's "Jacquerie," which was reviewed in the January MUSICIAN, created a good impression, and the critics were pretty well agreed that although the plot was unnecessarily sordid, the music was of a high order. The revival of "Otello" with the new Charles Marshall in the title role was one of the most interesting productions of the repertoire, and Tito Ruffo and Rosa Raisa were highly satisfactory in the other parts.

The outstanding feature of the month at the Metropolitan has been the production of Charpentier's "Louise," with Geraldine Farrar in the title role. Sylvester Rawling of the *Evening World* said that Mme. Farrar "Never looked so young and pretty, and never—save perhaps as the goose girl in Konigskinder—acted with such naivete." Orville Harrold, Clarence Whitehill, Rafaelo Diaz and Mary Ellis all did their part to make a success of the new production of this much loved French opera, too long denied to Metropolitan audiences.

The Orchestras

The great number of orchestral concerts in New York has already been mentioned, and the programs played have contained much of interest. The historical series of the New York Symphony, under Walter Damrosch, have been held almost every week, and the conductor has made the programs with a view to contrasting the styles of various composers and epochs. During the past month there have been a Brahms program, with Fritz Kreisler as soloist playing the violin concerto; an Italian program, containing works of old composers, such as Molinaro and Galilie, down to such moderns as Respighi, Casella and de Sabata; and an all-Russian program at which Rachmaninoff played his second concerto for piano and orchestra. Other works on this Russian program were Stravinsky's "Fire Bird" Suite, two movements from Rimsky-Korsakoff's Scheherezade," Stravinsky's orchestration of the Russian Boatman's Song, and works of Glinka and Tschaikowsky. At one of the young people's concerts Mr. Damrosch played Mendelssohn's "Midsummer Night's Dream" music and David Bispham recited the text, Pietro Yon was the soloist at another of the concerts, and scored a success with his Concerto Gregoriano for organ and orchestra. Although the composer has made very little use of traditional Gregorian or "plain-song" chants, the work nevertheless reflects the spirit of the middle ages in its use of purely ditonic material.

The New York Philharmonic has had a busy month and both Mr. Stransky and Mr. Hadley have been conducting the concerts. One of the features of the concerts was the American debut of Dimitry Dobkin, a Russian tenor, who sang, with the orchestra, works of Rimsky-Korsakoff and Puccini. Percy Grainger was the soloist at one of the concerts, where he played the Saint-Saens concerto No. 2, and his own exuberant "Children's March."

Willem Mengelberg has brought the standards of the National (soon the "late" National) Symphony's concerts up to a high standard, and the large audiences have greatly enjoyed his masterful handling of his players. The weekly concerts have brought forth much of interest and during the month the subscribers have had the benefit of hearing such soloists as Ignaz Friedman, lately returned to our shores, Guiomar Novaes, Mischa Levitzki, Birgit Engel and others.

New York Recitals

Josef Hofman returned from England and has already given two recitals in New York. The program of the first was devoted to Schumann and the second to Chopin. The first contained the Symphonic Variations, The Evening, In the Night, F sharp minor Romance, The Bird as Prophet, and the Tausig transcription of the Contrabandist. The Chopin program was devoted to the B minor Sonata, the E major Nocturne, the E minor Valse, F minor Ballade, the Berceuse, the C sharp minor Scherzo, a Mazurka, three etudes and the A flat major Polonaise. Of his playing the *Times* said: "Never has he played with more absolute mastery of every resource of his art." The great Hofmann is at the very height of his powers, and stands the undisputed master of pianists. An interesting pianist was Juan Reyes, a young Chilean who made his New York debut in spite of the fact that he had to leave his sick bed to do it. His playing was of high quality and the handicap under which he labored did not prevent his making a fine impression. The *Tribune* said "As an interpreter he is a poet rather than a mechanician."

Rudolph Ganz, the Swiss pianist whose art is becoming more and more recognized as being of the very best, gave his first New York recital of the season and charmed his hearers with several of his own compositions, "Etude-Caprice," "In May," "Pensive Spinner," and "Scherzine." The other works on the program were by Chopin, Beethoven, and Liszt.

Olga Samarof is attracting the attention of serious music lovers by her series of eight piano recitals, on the programs of which she will play all of the Beethoven Sonatas. Another interesting recital was that of Arthur Shattuck, the young American pianist, who gave a scholarly interpretation of works by Palmgren, Debussy, Schubert, Mendlessohn, Bach, Palestrina and Liszt. Others among the pianists who have been heard during the month are Ernest Hutcheson, who played an all-Chopin program, Ignaz Friedman, who gave two recitals, and Alfred Cortot.

A baritone who made a successful debut during the past month was Knight MacGregor, a young Scotchman, who possesses not only a splendid voice, but large powers of interpretation as well. His program included songs of Handel, Mozart, Schumann, Hugo Wolf, Kramer, Russell, Harty, and Easthope Martin's "Come to the Fair." Nelson Illingworth, the Australian baritone who made such an auspicious debut earlier in the season, gave his third recital, at which he sang the "Winter Journey" cycle of Schubert. At this concert Mr. Illingworth confirmed

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the high opinion already formed of his talents.

Mabel Garrison, Dicie Howell, Birgit Engel, Yvonne de Treville and others have all done their bit to keep the metropolis supplied with vocal recitals during the month.

The violin recitals have included those by Alexander Schmuller, who had the able assistance of Willem Mengelberg at the piano, Joan Manen, and the recently returned Kathleen Parlow who enlisted the aid of Howard Brockway in the playing of Pizetti's sonata for violin and piano. This sonata had been played by the Blochs last month.

Concerts in Other Cities

In Boston there has been much of worth-while music and the Boston Symphony under Mr. Monteux has as usual been offering its patrons performances of a high order. Cyril Scott was represented by his two Passagalias, and Carpenter's ballet "The Birthday of the Infanta" was heard as an orchestral piece. Another work which was recently played by the orchestra was Debussy's symphonic poem "The Sea." The visit of the Chicago orchestra was welcomed and drew a capacity audience.

Although the Chicago Opera Company has packed its tent and departed for its season in New York, and the Chicago Orchestra under Mr. Stock left the city for a while for its most successful tour of Eastern cities, Chicago has had its full quota of music, and the concert halls have been busy with the various recitalists who have sought the plaudits of the mid-West metropolis. Among these have been Benno Moiseiwitch, Frances Alda, Charles Hackett, Josef Lhevinne, Emmy Destinn, Hulda Lashanska, Hans Kindler, Luisa Tetrazinni, and Josef Hofmann.

J. T. H., Jr.

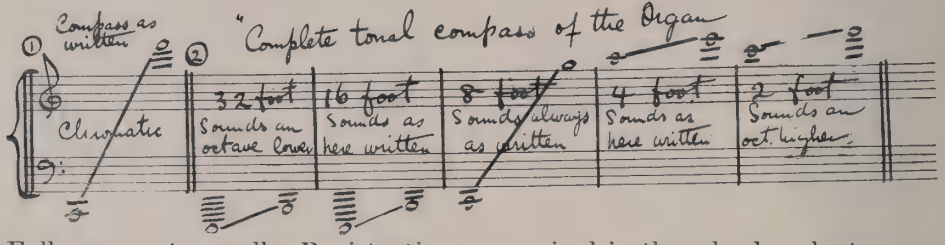
Wind Instruments

(*Continued from page 28*)

C to thrice lined F), will give forth the following sounds:

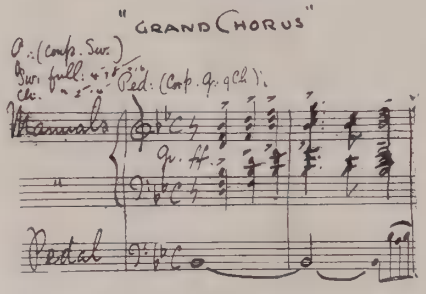
The band arranger must therefore consider that organ pipes of different lengths give forth sounds as follows: 2-foot pipes sound two octaves higher than written; 4-foot pipes sound one octave higher than written; 8-foot pipes sound as written; 16-foot pipes sound one octave lower than written; 32-foot pipes sound two octaves lower than written.

Indications of lengths of pipes involved are made, as a rule, at the beginning of a composition for organ. For example: Registration Great:


Compass as written
"Complete tonal compass of the Organ
Chromatic
32 foot Sounds an octave lower
16 foot Sounds as here written
8 foot Sounds always as written
4 foot Sounds as here written
2 foot Sounds an oct. higher

Full organ to swell; Registration Swell: 16 ft., 8 ft., and 4 ft., work, no reeds; Registration Choir: Flutes 8 ft. and 4 ft.; Registration Pedal: Full, coupled to great.

The example on page 28 illustrates the foregoing two measures of the "Grand Chorus" arranged for full military band. A continuation of band arranging from organ scores will follow in a subsequent issue of THE MUSICIAN.

The two opening bars of the "GRAND CHORUS" (see illustration) for organ by Th. Dubois, indi-

cates that the great organ is employed. Its parallel, then, would require the resources of the full military band. The sign (Great Organ) implies that all stops, 2 ft., 4 ft., 8 ft., 16 ft., and 32 ft., are brought into play. This will mean a judicious doubling of the manual parts in octaves, viz.: one octave, and two octaves higher than written. The Pedals, an octave lower, and, wherever practicable, two octaves lower than written.

School Music and Private Teachers

(*Continued from page 5*)

in the public school alone could serve effectively in ensemble work. Few instrumentalists could do the playing required in the school orchestras except they were extending their school study, or regularly supplementing it with private study. But the school music work is making the call for all these pianists and instrumentalists, through the hundreds of school orchestras that are steadily increasing into the thousands. They must mean opportunities of the richest kind for music teachers in every department. And of course, a factor of immense importance is the stimulating effect upon the talents and the ambitions of all the youngsters in a school or a town that these organizations have—likewise upon the grown-ups—on the musical atmosphere of the whole locality, in fine.

Co-operating with this fine work on the part of a teacher is enlightened altruism. He is helping himself in a way that can hardly be considered indirect. And if, in order to fit in with this good work it is found necessary to adapt teaching methods somewhat, or meet certain requirements, that should seem a simple thing to do. Moreover, only the teacher who is afraid of his methods and his results is unwilling to have them measured, tested or regulated.

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NEW YORK, MARCH, 1921

DOES your local newspaper give sufficient attention to musical matters? If it is the average American newspaper it does not. It probably does not give any musical event even a "fair show" and certainly does not "feature" anything in the musical line except under extraordinary circumstances. And yet hardly a person in the community is uninterested in music, and a large proportion are seriously interested in it. Charles D. Isaacson, the energetic New York musical publicist, points out in a recent article that musical people themselves are responsible for this neglect. They are unorganized, they do not make felt their desire for adequate news of what is happening in the field that specially concerns them. A baseball fan would make the editor rue the day that he left out the "story" of the "team's" victory or defeat. The cub reporter or a stenographer is asked to write "two sticks" to cover a concert at which almost as many were present as went to the ball game.

So long as in the "press" music gets the short end of it you can expect the youthful student to be more solicitous concerning how he, or she is succeeding in baseball or society.

It is really quite important to your progress as a teacher that the local newspaper should handle music in an important and dignified way. See the editor and offer your co-operation. Reviews of concerts from your pen might be more effective—and perhaps less ludicrous—than the cub reporter's. Occasional letters and contributed articles would no doubt find welcome place in the paper's columns once you had made the editor see the light.

If newspaper men realized fully what tremendous amounts are expended every year in this country on music in its various forms, they would probably not treat this element in the news so disdainfully. The Music Industries Chamber of Commerce has taken pains to find out just what the "music account" of this country is, and it is enormous—about $800,000,000. A side of our education and entertainment that represents so huge an expenditure is too important financially to be treated so cavalierly as the press is accustomed (except in the largest centers) to treat music. But if the the people professionally interested in music, of which the teachers form a strong squad, don't make use of this situation to their advantage, as a base ball manager or a theatre owner or a prize-fight promoter surely would, who can they blame but themselves. Every paper in the country should carry a column of musical news each day and a full page in the Sunday editions. There is an ideal for you to work to in your own community.

In English and Continental cities no social event is considered complete without music. When you go to an "at home" in London or Manchester for example, you could (at least before the war) reasonably expect to hear a few numbers by some well known "drawing room" singer, pianist or violinist. It is surprising that this custom has so far not become prevalent in this country. We seem to have the habit of keeping our "social functions" separate from our musical entertainments, and yet there is every reason for combining the two. It seems to be done with eminent success by our cousins across the water. And of course it is an admirable situation from the point of view of the performer. Drawing room singing has provided immensely successful careers for many fine artists particularly adapted to its intimate requirement.

To hear that the larger majority of churches in this country do not allow their organists the privilege of using the organ for teaching, would no doubt surprise an outsider. We hear on the other hand that in England the situation is quite the other way and that most organists there have the teaching privilege. The matter is of course not so simple as seems at first glance, since the use of an organ involves expense and the heating of the church in winter is also to be considered. But if difficulties are put in the way of teaching and studying the royal instrument, the development of organ playing in this country must be considerably hampered. Here is an anomalous situation, which interferes very much with the success of organ playing as a profession. There should be some middle ground upon which the vestries and the organist could meet on the matter of expense, so that a seriously hampering restriction could be removed.

The Music of the Discs

(*Continued from page 29*)

Selection and artist do ample justice to one another, and the recording to both.

A piano record of refreshing delight is a double disc on which we hear Rudolph Ganz playing Moskowsky's "Liebeswalzer" and Godard's Second Mazurka. Both numbers are of melodic, pleasurably rhythmic character, and so familiar to most of us that the meeting is a happy reunion. Ganz plays with that masterly comprehension of tone and shading which distinguishes all his work.

A double record of two current ballads has been made by William Simmons whose well-trained baritone is heard to good advantage in his presentation of McGill's "Duna" and Vanderpool's "The Want of You."

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Instrumental records of remarkable value predominate on the Victor's newest list. Nevertheless, there are several distinctive vocal records not to be lightly dismissed.

Geraldine Farrar makes a most graceful recording of Chaminade's "Si j'etais Jardinier"—a delicate and charming piece of work on the part of composer and recorder alike.

Although Caruso has more than a hundred records to his credit, less than ten of his selections are sung in English. So it is something of a novelty, then, to hear him this month recording Bartlett's "A Dream." How much more of a novelty it is to hear this over-loved song so magnificently presented! This is its supreme moment made eternal—enough for any song.

Alfred Cortot gives us a bewitching piano record of Ravel's "The Fountain." Such tossing iridescence of sound invites our fancy far from the mechanical phonograph, and makes us forget music itself in our enthralldom by water sprites.

Another piano record of the same light and bubbling technique is of Mendelssohn's "Spinning Song," played by Rachmaninoff. The delicate whirr of musical sound suggests a sublimated industry.

Two violin records, one by Heifetz, the other by Elman, are distinctly worth-while representations. Heifetz plays "Sicilienne and Rigaudon" (Francoeur-Kreisler)—a composition dividing itself into two dance movements of opposite type. Starting off leisurely and with pastoral grace, the music entices us to a regular whirlpool of dizzy motion.

"All for You" Published in Separate Form

So great has been the success of "All For You," a number from Easthope Martin's song album "Four Dedications," that the publishers of the cycle, Enoch & Sons, of London and New York, have published it as a separate song, and teachers may now procure copies without buying the whole album. The song is featured on the programs of any prominent artists.

Choir and Organ

(*Continued from page 24*)

the second beat in measure 3, and would shorten the half note enough to articulate the phrase, get a breath, and begin promptly on the third beat in measure 3. This, however, is not so easy as it would seem; any director of experience will testify that it is very difficult indeed to get a choir to "let go" the last note of a phrase in order to attack the next phrase. He will work hard only to find that after having once made his point, it has to be made all over again at the next rehearsal. The tendency is always to take the time for articulating the phrase and for the breath, *out of the measure* instead of out of the last note of the phrase. Notes are by no means what they seem, and the moment any musician—choralist, organist, pianist, or conductor—realizes the implications of that statement his education in interpretative processes has really begun.

The alto voice in measure 3 illustrates a nice point in phrasing with regard to passing notes (the E on the second beat). Since this E is on its way to the F on the third beat it would be well for the Alto to end its phrase, changing to the syllable "men," on the note F, beginning the fourth measure with the first syllable of Amen. The effect of one voice "carrying over" while the other voices are making the phrasing pause, is always beautiful. This will justify forgetting for the moment the principle that phrases *end* on the accent, and therefore *begin* on the unaccented sound. Riemann rather runs this principle into the ground, still his emphasis on it has been for the general good.

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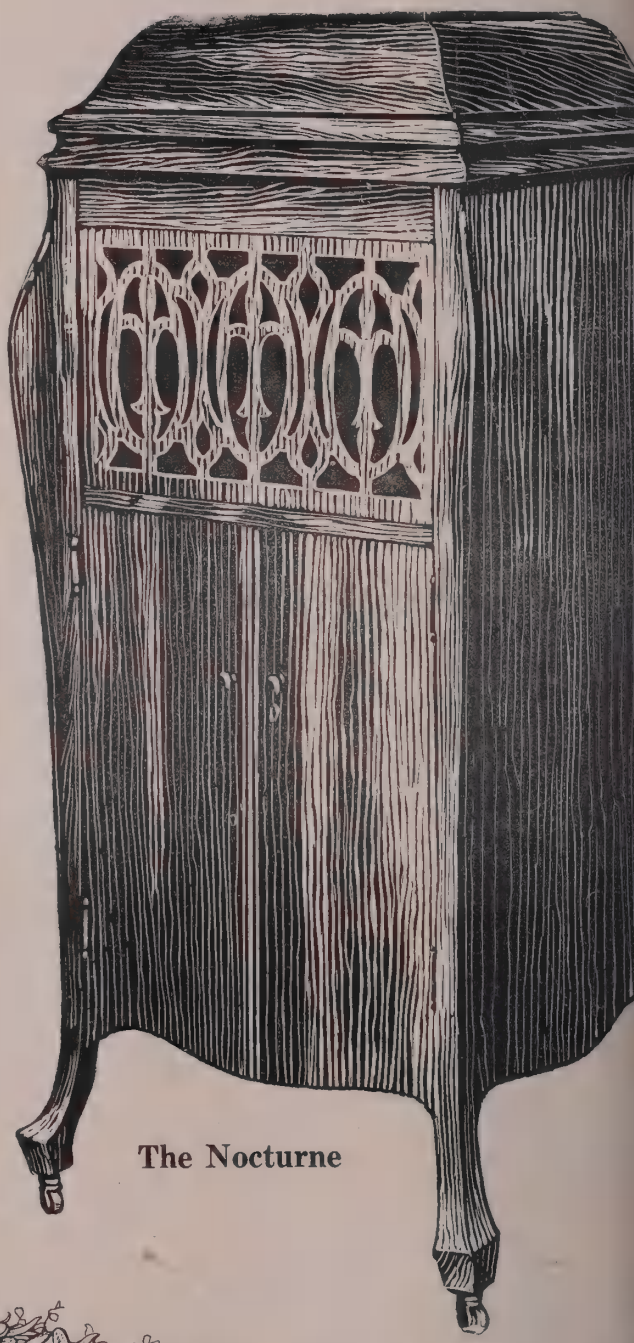

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THE MUSICIAN

:-: *for April 1921* :-:

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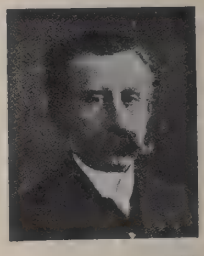

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"Ruts" and Reawakening

The Danger of Ruts Is That We Can Doze Along Unconscious of Them. Usually, Getting Out Calls for Outside Help.

Have you a little "rut" in your studio? Be careful how you answer "No," which is probably your first impulse. Ruts are insidious as they are vicious, and moreover if you, consciously or unconsciously have one it is quite likely to be the greatest little pet there is running around the place. In fact, you are the last person who could be relied upon to report accurately upon this subject. For full information on the matter one should go in all probability to one's worst enemy or the lady or gentleman in the studio across the hall.

The question whether you have or have not is, however, not the real subject of the writing. We are actually taking it for granted that you have a rut (and we are probably not far wrong) and we are concerning ourselves with its cure.

A rut is a form of sleeping sickness—partial sleeping sickness, if you will, just as there is partial paralysis. Yes, it is partial paralysis too; paralysis of the power of self criticism. One of the contributing factors to its onset is self satisfaction; too great contentment with the success achieved by methods already adapted. Another contributing factor is mental laziness, resulting in an unwillingness to study the possibilities of other fields and methods. There may be in it too a factor of brain fag brought about by the continual rush and hurry of crowded days that does not leave time or mental energy to capture a new thought on things or stand off for a quiet moment and see things in prospective. If this latter is the cause, beware. It is the danger signal and your ruts will "throw the switch" on you so to speak, and put you on the backward trail.

How will you invest your summer?

Your summer is one of your biggest assets.

It is CAPITAL. You cannot afford to squander it.

If you make it interesting it will "draw interest" for you.

Begin to plan now.

The cure for ruts can rarely come from the interior. Ruts need attention from the outside, and that is why we think it timely just at this moment to take up a discussion of them. Their cure has considerable relation to what you are intending to do next summer, and we take it for granted that you are already beginning to consider your next summer's plans.

A well invested summer will cure the worst case of ruts you ever contracted in a long winter of hard work. We consider the prime cure, attendance at some one of the hundreds of master classes that will be held in places—charming or otherwise—conveniently located all over the country. Your hope of being really lifted out of the rut will depend upon your getting in touch with a master mind, someone whose opinion you actually respect, and who will force your self pride into the background and make you see your own deficiencies and your own misdeeds for what they really are. You may think some close personal friend can check you up effectively on this blind self deception. No. We progress chiefly through the kind ministrations of our enemies, and as for hints, we take them only from those whom we know are bigger than ourselves. In a master class your little rut will be discovered by the big leader, and your co-students will also gladly help you in identifying it and possibly will cheerfully assist you in getting rid of it.

The Notation of Music

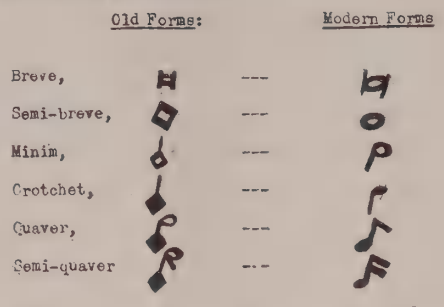
Showing the Evolution of Our Present System Without Which the Masterpieces Could Not Have Been Preserved.

By Charles Nevers Holmes

IN prehistoric times, and even in later times, human beings sang "by ear." Today they sing and play by both ear and note. However, before this Christian era, several races possessed their own individual musical notations, races like the Hindus, Chinese, Greeks, Arabs and Japanese. Of course simple, primitive melodies did not need notes, to be recorded; but, as music became less simple and more voluminous, musical notations were invented, and musical compositions preserved. As we should expect, the ancient notation was quite different from that of the present day, the Greeks, for example, using their own alphabet, employing their letters—erect, inverted, and in other ways—so that they possessed no fewer than 120 different combinations of notes. During the 6th Century, the Roman system superseded this Greek system, their alphabet taking the place of the Greek letters.

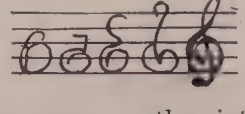
The word *notation* comes from the Latin word *nota*, meaning a sign. The Romans used, at first, 15 letters of their alphabet—a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p—to express musical sounds; but Pope Gregory reduced the number of these letters to 7 (around the beginning of the 7th Century). These 7 letters are the very well known a, b, c, d, e, f, g, but, to distinguish further the sounds in music, these letters were used as A, B, C, D. E. F. G; a, b, c, d, e, f, g; and aa, bb, cc, dd, ee, ff, gg. A staff, consisting of a variable number of parallel lines, was afterwards introduced, as were certain small points, commas, accents and oblique strokes. In addition, two colors, yellow and red, were employed, a yellow line indicating the letter or note C, and a red line indicating F.

This Roman system, much modified, is the musical system with which we are familiar today. The developement from Roman notation into modern notation has been very gradual, just as the development from modern notation into future musical notations will be very gradual. It is interesting, as well as instructive, to follow this development. Take, for example, the difference between the forms of notes around the 15th Century and the forms of notes in the 20th Century.



It is also interesting to consider a few of the changes which have taken place relative to the staves and the clefs. With respect to the staves, at first only four lines were needed for ordinary singing, although more complicated music had from 4 to 15 lines, and even as many as 25 lines. In time fewer lines were used, the stave of five lines first appearing in the 12th Century and being adopted gradually. However, even in the 14th Century there were staves of 11 to 15 lines, and it was not until the 15th Century that singing staves were finally fixed at 5 lines. Nevertheless, larger staves were used in instrumental music as late as the 17th Century.

The C Clef was formerly what may be termed the "vocal clef." In modern years it has become what may be termed an "instrumental clef." The C Clef has been used on each of the five stave lines, although at the present time on only three of the lines. As for the G or treble Clef, this did not come into general use until the 16th and 17th Centuries, when instrumental music became more important, and, indeed, until the 19th Century, the G Clef was not considered very much a vocal clef. However, as we all know, it has today almost wholly superseded the C Clef for singing. As originally written, this G Clef would hardly be recognized by most singers—its developments into its present form are shown below.



There are many other interesting things respecting the development of musical notation from old forms to modern forms. For example, it was not until the beginning of the 18th Century that the *natural* was used to contradict both a *sharp* and a *flat*, as is the case today. The *natural* was employed in old times to contradict a *flat* but not a *sharp*, which was contradicted by a *flat*, Neither the *natural* nor the *flat* has changed its form, whereas the *sharp* has, in the following manner:

As would be expected, there have been many attempts to change and better the present system of musical notation, but, thus far, all such attempts have ended in failure. Of course, as in everything else, changes will be made in the present system, but these changes will come gradually and naturally. However, it seems probable that our modern musical notation will last, perhaps in a more or less modified form, for thousands and thousands of years. And it is very possible that it will last in some of its characteristics as long as human beings sing songs and compose symphonies.

Sharper Ears

By J. Lillian Vandevere

Training in Analytical Apreciative Listening Is a Great Asset.

If you are one of the teachers who give class lessons as well as private, have you ever used "Listening Lessons" as part of the hour's work? My pupils use loose-leaf note-books, and put down headings for their answers such as "Analysis—Rosamunde Air, Schubert." The selection is played by the teacher or one of the pupils, and every faculty is alert to miss no detail which might be included in the questions.

Then the questions are given, and each child writes his answers in his book, no discussion being allowed. The answers are marked, and, after that, free discussion of any point or questions on the work are encouraged. The following are sample questions which might be asked:

1. How many parts had this composition?
2. Which hand had the melody?
3. What expression mark would you find over the last chord?
4. How many measures in the introduction?
5. What kind of notes were in the rapid run?
6. What touch was used for the chords in the first part?
7. How far apart were the hands at the last chord?

(Continued on page 16)

Building Bigger

You Must Be BIGGER Yourself to Get, and Be Able to Handle a Bigger Class. The First Step Is Self-Analysis.

By W. J. Baltzell

EXPERT advice and cooperation is a notable demand of the times. Men and women who can give the advice and can cooperate in putting into operation are also in demand. And this applies in professional work as well as in industrial and commercial lines. If the curious investigator will take the trouble to make a tour of several big office buildings in the centers of finance and trade, if he will examine the advertising columns of certain magazines with big circulation he will note such terms as investment experts, insurance experts, expert accountants, consulting engineer, efficiency adviser, advertising plans, etc. Doubtless we shall have educational experts before long. By way of illustration:

A young music teacher, struggling with the problem of building up a paying clientele in a large city, mustered up sufficient courage to ask for an interview with the head of an educational institution under whose care she had spent some time. As is the case with men of wide educational experience he was ready to hear her and to advise her. The present writer chanced to call shortly after the interview and was informed of the incident.

We all know that experience is the best teacher. Unfortunately we are too apt to think that means *our own* experience; whereas it is a fact that the experiences of others are sometimes far more valuable if we seek the lesson in them. Perhaps this incident will help some readers of THE MUSICIAN.

The central thought in the young music teacher's presentation of her problem was: I want to build up a bigger class of pupils!

To her mind the solution of the problem lay in a sort of prescription which her adviser would give to her as a physician writes out a dietary and tells a patient to follow that. She expected the director to give her a set of rules which she could apply in her professional work with the result of adding 20, 25, 35 per cent. more business.

Not once did she suggest the idea that she might well begin her effort by building up herself. Is this not characteristic of many of us? We are apt to expect progress to start from the outside instead of taking the initiative within ourselves.

The director previously referred to has a system of asking questions by means of which he gathers a fairly accurate knowledge of the conditions which pertain to any problem presented to him. As he asks: "How can I give competent counsel unless I am familiar with the facts involved?" Here are a few of the items gathered from the young woman teacher in regard to the conditions under which she carries on her professional work:

1. She is young and without that confidence in one's methods which comes from experience. Her conservatory course taught her practically little or nothing in regard to desirable methods and devices to establish herself.

2. She expressed herself as ready to begin such special study as her adviser should suggest. It should be said, here, that she is above the average in mental endowment, and has had a high school education.

3. Most of her pupils are school children.

4. Her teaching is done principally during the hours when her pupils are free from school duties. A few are excused from school in the afternoon, once a week, to receive a music lesson.

5. Lessons are given at the homes of the pupils.

6. Not one of her pupils takes two lessons per week.

7. Patrons pay her by the lesson. She has not been able to introduce the plan of monthly payments. T percentage of missed lessons is large.

8. The majority of her pupils live in two neighborhoods, thus making it possible for her to visit the homes with the least waste of time. She has recently begun giving lessons in a third center, with small encouragement.

9. She has no system for securing the cooperation of the mothers or some other person in the home to see that the pupils practise regularly, faithfully, and efficiently. Judging by the work of the pupils at their lessons practice is scamped.

10. She has not worked out a system of monthly reports, with grading, for the parents, such as the children receive in their schools. In other words, this young teacher has done nothing but follow the careless, slip-shod methods in vogue a generation ago. She has not been caught up in the current of pedagogic progress which has carried other teachers to greater success.

11. She does not have frequent recitals at which her pupils play before parents and friends.

12. She has not adopted a systematic course of study, one that is definitely progressive and inspiring. Three or four different text-books or "methods" are used.

13. She relies mainly upon her work with her present patrons to bring new pupils. In other words, she has made little or no effort of her own to get additional pupils. (She really needs to be awakened, does she not, to the idea that "the Lord helps those who help themselves"?).

14. She has not tried opening a studio to which pupils shall come for their lessons, especially older persons who are not in school.

15. She sends out no circulars; has none.

16. She does no advertising of any kind.

17. Her pupils are nearly all girls; only a few boys, and these are a little uncertain.

18. She has no reason to offer why parents should select her for a teacher in preference to others who are available except that they know of her, go to the same church, or that she charges less than some other teacher.

19. She does not play in a church or in any professional way appear in public in a musical capacity.

20. She has frequently played, gratis, at church entertainments, musicales, lodge entertainments, but cannot trace even one pupil to such appearances.

The director made plain to her

(Continued on page 24)

Monthly Teaching Analysis of a Composition

May Night*

Selim Palmgren

By Mortimer Wilson

THERE are two phases of modernity in the output of composers of to-day. The one is a direct development of absolute material, preserving natural and basic laws of form; the other respects less the long established but variable classic forms and contents of older conceptions and explores different realms, often those purposely avoided by the first creators. It is not strange that this should be the case, since tastes in art must be as various as convictions in politics. Further, these differences of opinion and taste are necessary to balance the progress of musical expression and appreciation—that the narrow confines of neither faction may alone entirely govern the music of the future.

However, there is the consideration of a "musical sanity" which must be defined with respect to standards already long established, as well as by taking into account appreciative faculties of present-day auditors. The desire to startle one's audience with "new effects" is often the sole inspiration of a passage which "gets by" only because the otherwise intelligent listener is biased in favor of either composer or performer, or both. On the other hand a perfectly sensible (though modern) phrase may fail utterly, simply because it might lack the "shocking impulse" of a lighter but more apparent structure. So we find that relativity is still, after all, the basis of judgment. The composer must be measured by his intentions. Thus, when a sonata is announced it should conform to that style, and modern titles should be respected likewise. Titles like "May-Night" at once suggest a familiar mood and lend themselves most readily to characterization in tone. It is a less simple task to create a tonal visualization of a shining blade of steel by the use of a "sword motive." But these, or other similar pictures or moods, may not be realized without the assistance of titles as a clue; whereas, music for pure music's sake, if good music, always makes known its otherwise inexpressible moods without a label.

The composer of *May-Night*, Selim Palmgren, was born in Bjorneborg, Finland, in 1878. He studied at the Conservatory in Helingfors from 1895 to 1899, then continued his piano studies in Berlin with Ansorge, Berger, and Busoni. He has conducted choral and orchestral societies in his own country and has appeared also as a visiting conductor. He has made several very successful concert tours as a pianist in the principal cities of Finland and Scandinavia.

Mr. Palmgren is a representative of the modern school of Finnish composers. He has written much in the larger forms: a piano concerto, a sonata, some symphonic works and two operas; but it is in his shorter piano pieces that he is found at his best. Among his shorter works are *Refrain de Berceau, Bird Song, The Sea, Scherzo in E, Rococo, Prelude in E, Six Lyric Pieces, Opus* 28, and the *Sketches from Finland.*

Dealing harmonically with the structure of this piece we find that the composer is possessed of heartily sound doctrines, and withal has a taste for rational ornamentation seen too seldom in modern works. Thus, in the first four measures there is a single *harmonic foundation*, the Dominant (*B major, 7th*), upon which is built, reading upward, (1) the *seventh* of the chord, *a;* a *suspension, C sharp*, over the *root, b;* the *third, D sharp;* and the *fifth, F sharp.* Nothing could be simpler, and more would be less effective. Of course, this is "startling" only because the average listener has the *root* (*b*) of the chord in mind from the start, but is not aware of the fact! If the *b* were present, the effect would be entirely lost. There are those who will prefer to call this a "ninth-chord."

As the melodic *motive* enters there are two elements (neither one anarchistic) which produce anticipatory interest: the first is the entrance of the *G sharp* (2), a tone not belonging to the established chord at all but representing (anticipating) the chord tone, *F sharp*, which then follows; the second interest is due to the close proximity of the *G sharp* to *a* above it, as the entrance of the *theme* is made. Is this not modernity enough, or must one have a handful of *half-steps* adjoining? Passing through outlined chord tones, the *motive* reaches the *root* (*b*) of the chord and the listener feels then as if he had touched ground (3) for a moment; and is maintained by the short *bridge passage* (4) in a higher register, composed of already established tonal relationships.

The sequential repetition (5) is relieved by a new harmonic foundation, (6) the supertonic (*F sharp, diminished triad*, in the 7th, not a *diminished seventh chord*), momentarily borrowed from the "parallel minor" mode, *E minor*, upon which the *bridge passage* (7) is swung slightly higher, but retains the same relationship to its harmonic background. Now (8) the *A sharp* is a *suspension* over the *root* of the new harmonic foundation, Dominant (*G sharp major, 7th*) of *C sharp major* key, which chord without resolution returns to the former *F sharp diminished triad* foundation (9), and then the whole design glides gently downward through a chasm sometimes called a "whole-tone scale (10), but which in this instance is a series of *diminished triads* with *minor* sevenths, each borrowed from a tonality in which the *root* (in this case the next-to-the-top tone) of each chord is the supertonic of the *minor* mode or the subtonic of the *major* mode. So, you see, there is not a "scale" at all, but a series of modulations! —just as all other similar passages will be found to be. Where *major thirds* move parallel in similar instances, they will usually be progressions of mediants borrowed from a series of *minor* modes. But even if you will have it otherwise, composers do not "think" *scales;* they build from *harmonies*, and *themes.*

Landing (11) upon the *F sharp diminished triad*, as before used, and

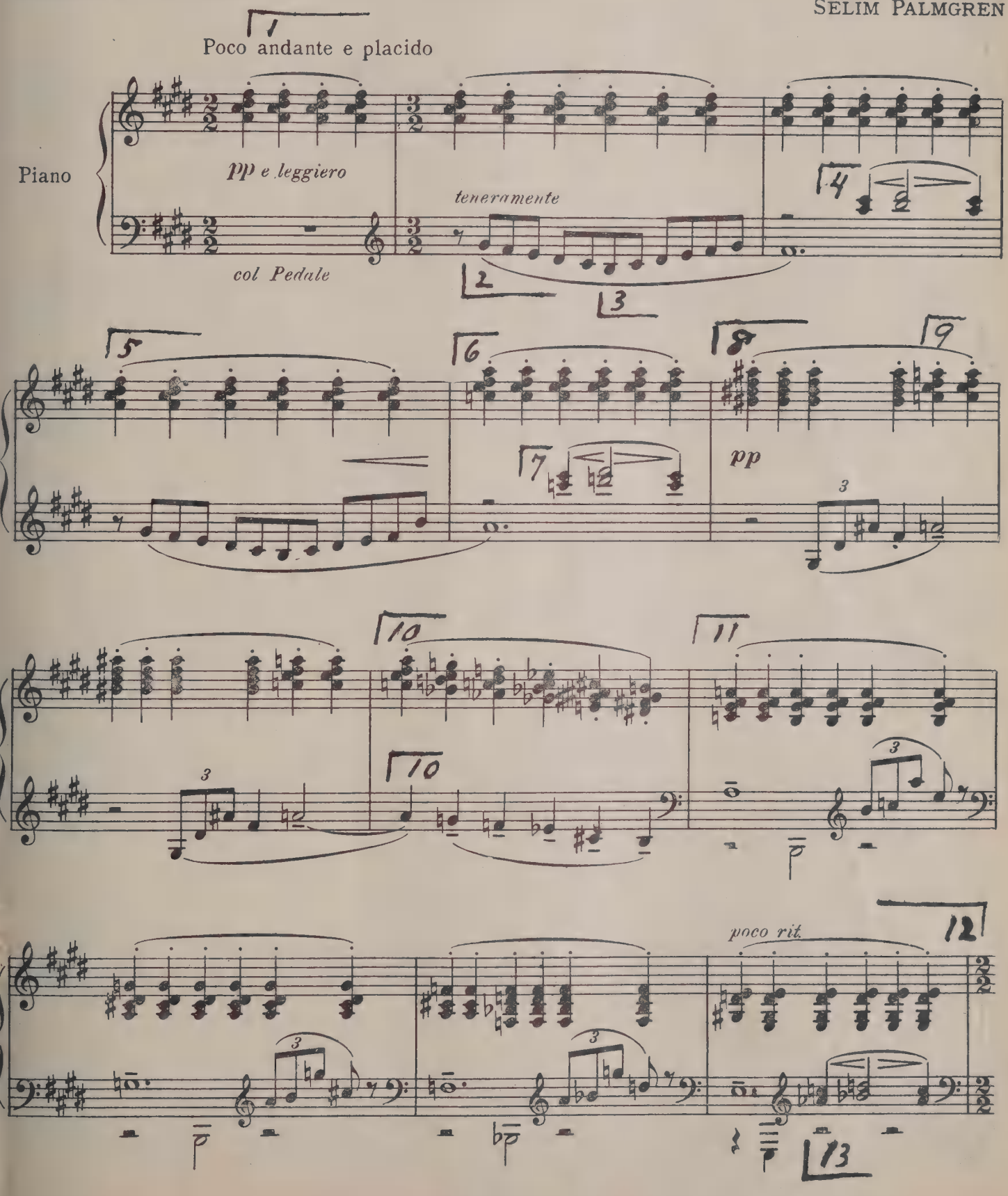
(Continued on page 14)

*Published by The Boston Music Co.

May-night

Edited by Henry Clough-Leighter

SELIM PALMGREN



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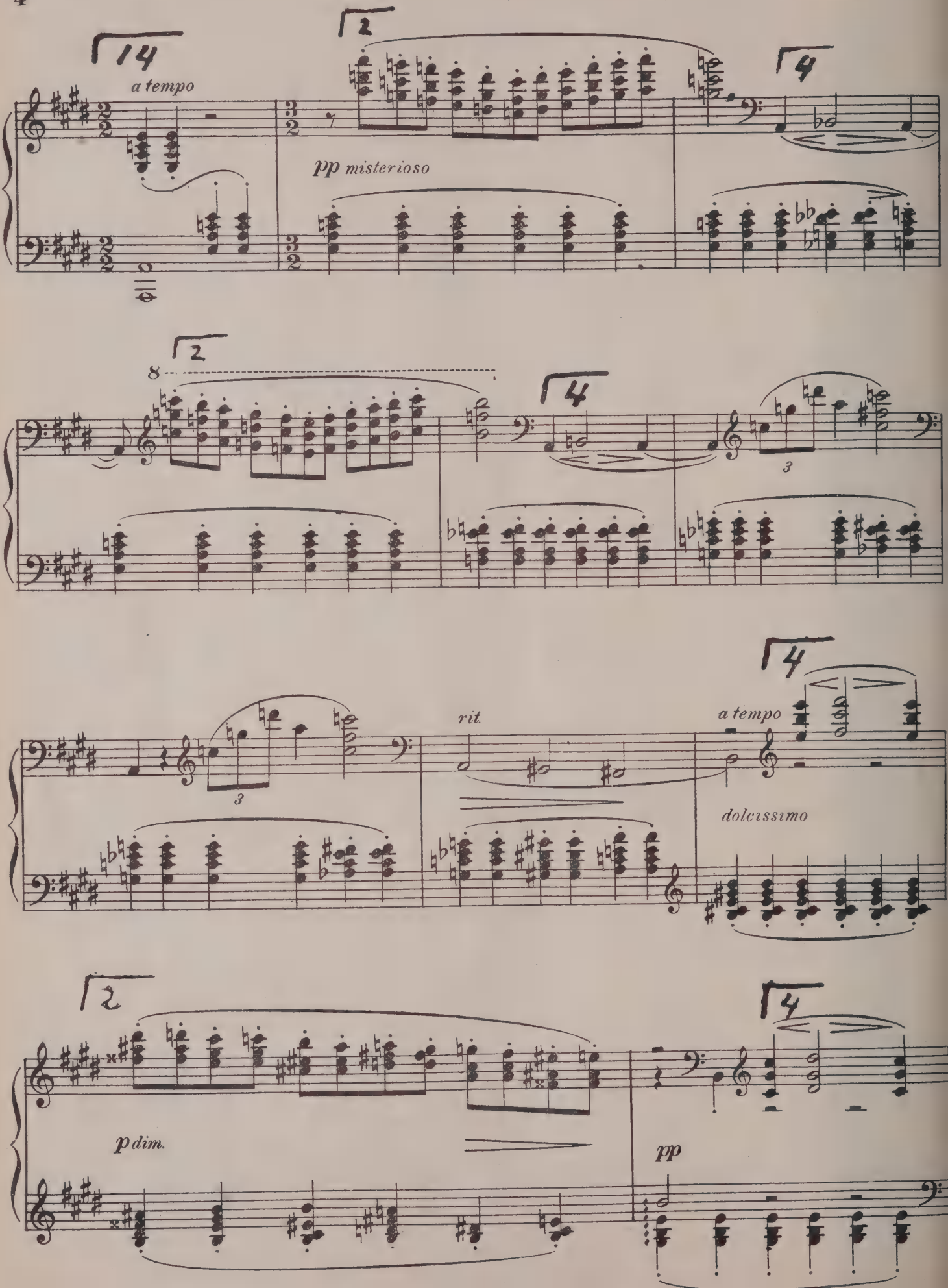
14
a tempo
2
pp misterioso
4
2
8
4
3
rit.
4
a tempo
dolcissimo
2
p dim.
4
pp

5.

15

rit.

Lento

poco cresc.

pp

16

Tempo Iº

pp

2

teneramente

4

2

4

perdendosi

poco rall.

ppp

Ped.

*

A Sound Mind in a Healthy Body

The Old Adage Applied to Music Study

By Melzar Chaffee

Editor's Note.—Mr. Chaffee has had many years' experience in teaching the violin, and his own training has been very extensive, both in this country and abroad. During the years that he has taught he has made many observations, and in his work as director of the Music School Settlement on East 3rd St., New York, he has put into practice the methods he has evolved from his experience.

The idea incorporated in this article is one which every music student, and teacher too, should take very much to heart. The article itself is the introductory chapter to a book Mr. Chaffee is at present writing on his violin teaching method, and the reason he has made it his first chapter is that he so strongly feels that the subject of health should come first in the preparation for any career.

IF I were to be asked "What are the first requisites for success in the study of the violin?" my reply would be:—a good digestion, a sound heart, a perfect pair of lungs, courage and brains. Any serious course of study would of course require a goodly amount of health and brains, but no branch of study that I know of requires so much nervous energy and physical vitality as the study of music. Notice the perfect physical condition of any great player or singer as he stands before an audience. He fairly radiates health and energy. The force that has raised him in his art above the crowd, that which his listeners call personal charm, is nothing less than a surplus of good health and nervous vitality.

Without good health and plenty of courage or will-power a student is good for nothing. With these to begin with he might become almost anything—mechanic, business man, doctor, lawyer, painter, poet or musician. He might even become a fine violinist. Yes, good health is the first requisite; without it the game is lost before it is begun.

While getting good health, learn how to live so that you will always keep this good health and strong nerves. Next, learn how to use your mental machinery. Learn from books and from your own and other's experience how to think straight, how to hear, how to observe what you see, how to acquire a good memory for everything that you want to remember. Also, how to put your mind on a given subject and keep it there. Concentration is the secret of every successful man. Once acquired, almost anything can be accomplished. Without it—nothing.

While learning all these things, which will take no small amount of study, the student will at the same time be reading and perhaps be developing a goodly amount of that other requisite to success—Will-power.

These, then, are the basic requirements—the ground work, as it were, upon which the musical training, the art life is reared. They are the main support and joy of a life of activity. Genius, talent, the gift of the gods alone, cannot assure success unless accompanied by a great surplus of exuberant health and vitality and a well-disciplined mind.

If his studies along these lines have been sufficiently thorough, so that he is led to apply these simple fundamental principles of living to life in general, his relation to life and to his fellow man, the student will then have laid the foundation for that quality, without which his music will sound as tinkling brass. I refer to character. Music is like a high-power mirror. It shows up the player to himself, and to the world, as he actually is in his heart. Let all crooks and potential crooks be warned against trying to play an instrument, especially the violin. He will convict himself almost with his first tone, for the same reason that a player with a fine, generous, honest nature expresses just those qualities in his playing.

Compare two pupils. One tries to impress his listeners by the use of all kinds of common-place effects, exaggerations in expression, is careless in his observation of the notes, rhythm, time, and even intonation. He tries to cover up a poor, thin tone by giving it an over-coating of wailing vibrato. The whole effect is cheap and superficial. He is a faker at heart, trying to cheat, but the saddest part of it is that he does not know it. He is without character—perhaps a potential burglar. The other pupil keeps his mind on his work. He thinks about it. He plays in a straightforward, sincere manner, correctly and without undue ostentation. He produces a well-rounded, solid musical tone. He respects his work and himself. Which of the two players would you trust with your purse?

These, then, are the basic requirements—the ground work, as it were, upon which the musical training, the art life is reared. They are the main support and joy of a life of activity. Genius, talent, the gift of the gods alone, cannot assure success unless accompanied by a great surplus of exuberant health and vitality and a well-disciplined mind.

The laws of health are simple and it costs nothing but a little care to follow. Nature has furnished us with the means in great abundance—fresh air, sunlight and water. These three great blessings of man are free to every one. Use them freely if you would be well and strong. The greatest abomination of present-day American life is the corner drug-store, with its soda fountain. If we are short of time or the money for a proper meal we collect around a dirty, fly-specked soda fountain and consume the fifty-seven different brands of health-destroying concoctions offered there. Or if we don't feel just up to the mark we buy some pink pills and further poison our already over poisoned systems.

What is one to do? Eat an apple, drink some water, lots of it, and take a brisk walk in the fresh air. You save both money and health.

"But," you ask, "What has all this to do with music?" It has much to do with it. If a man is the sum-total of his thoughts—then surely a

(Continued on page 18)

The Primary Teacher's Guide

A Department of Suggestion on Teaching, Specializing on Programs and Material

Conducted by Margaret Anderton

The Music Teacher's Opportunity and Responsibility

"It is with the Children we must work, if we would turn the United States into a Musical nation."—THOMAS EDISON.

NEVER before in the history of this great country has there been so great an opportunity as exists to-day for the Music teachers in America. The sensibilities of the entire nation have been aroused and deepened as never before. Through the happenings of the awful World War, the heedless ones took to thinking a trifle, and those who always think took to doing so with an energy and earnest intensity such as never before they had experienced. The resultant to-day is a greater seriousness of purpose, a healthy desire to have done with "bluff" and superficiality, and a very distinct and real intensification of Music interest, throughout the length and breadth of the land.

Along with this intensification of interest in Music, has come a distinct desire for more knowledge in music, a wish to partake of it, and to take part in it, and this has been promptly followed by a sort of general stock-taking and self-examination, which has resulted in some painful surprises, some awful revelations of incompetency and superficiality, but also, let us be thankful to say, of inward paeons of praise toward the real Educators, the truly Great Teachers of Music with which this country has been, and is to-day likewise, blessed, to a certain extent, and to whose influence and effort is due such genuine, if sparse musicianship to which we have thus far attained — speaking in a broadly general sense.

It is no reflection upon this vigorous young U. S. A. to state that its own music output is—as yet—infantile. No proud parent need be ashamed of having a Baby! But, if the anxious and proud parents, watching its young first efforts to speak, acclaim as a great work of Art that first output, which after all the tense expectancy of waiting, is apt to be just—a bubble—they will be in a fair way to spoil that nice promising infant. The analogy between music and life is very close, closer than some people realize, and every Teacher of music, whether of advanced composition or of a special instrument, knows how delicately the balance has to be adjusted between over-praise and the making self-conscious, either by too publicly applauding, or by the discouragement of laughing at the first efforts. Any rearer of children will tell you this, and the same principle works, whether in the nursery of home life, the nursery of music teaching, or the nursery of the future musical output of a great nation. We have a great love of music, and a great interest in music.

When the general musical education of a country, and the general music knowledge of a country *is equal to* the music interest of that country, then that nation—and this nation—is going to be a nation of great music makers, as well as one of great music lovers. The past, with all its mistakes, is behind us, the future—who can tell, but the present is OURS. A great and glorious opportunity is that of the educator of music to-day, with so many eager to un-learn and re-learn, and to give the children the chance to learn in the broader, better ways, and along with the opportunity is a tremendous responsibility upon the shoulders of the Teachers of the country. Are we going to measure up to it, and how are we setting about it?

The responsibility does not lie entirely with the Music teachers, there is a grave responsibility toward the future of music in America attached to the Colleges and Private schools of the country, which has not been properly assumed. The crass neglect of music as an *important* subject of study, and the indifference to the achievements in music of the Freshmen, as they first enter College, is a blot on these otherwise fine educational bodies. The fault lies with the College, for the Private schools simply follow suit, in their strenuous efforts to coach their students up in the subjects upon which stress is laid. The day, however, is approaching so fast, as to be well-nigh upon us, when College entrance credits for music, are to be on an equal basis with the credits for other subjects. The delay has been caused quite as much by the inability to secure a fixed standard of music scholarship for entry, and also by the poor work done in the past by a good many of the Teachers of music.

FOR OUR CONTRIBUTORS CLUB COMES THE FOLLOWING PROGRAM PLAYED BY THE PUPILS OF LYDIA M. COLBY OF WAKEFIELD, MASS.

We would like to call attention to the Ensemble groups and to the young Musicians who stood ready to perform their numbers "In any major key, and any minor key" as being interesting and suggestive.

PROGRAM

Ensemble—In Uniform ..... *Orth*
Waltz—any major key ..... *Gurlitt*
Reverie—any major key ..... *Foote*
Waltz—any minor key ..... *Foote*
Secondo parts—Doris Frost
The Soldier Boy ..... *Paldi*
Waltz ..... *Hummel*
The Flower Girl ..... *Paldi*
The Little Rogue ..... *Krentzlin*
Spanish Dance ..... *Smith*
Playful Rondo ..... *Greene*
Ensemble—Country Dances, *Beethoven*
La Bergeronnette ..... *Burgmuller*
Rondo ..... *Bach*
The Little Savoyard Boy ..... *Reinhold*
Waltz ..... *Reinhold*
L'Hirondelle ..... *Burgmuller*
La Chevalersque ..... *Burgmuller*
Waltz ..... *Dennee*
South Winds ..... *Grant-Schaefer*
Ensemble—Approach of Spring, *Lindsey*
To a Wild Rose ..... *MacDowell*
Twilight ..... *Grant-Schaefer*
Gavotte ..... *Weiser*
Sonatina ..... *Kuhlau*
Allegro—Andante—Rondo
Melancholy ..... *Reinhold*
Effentanz ..... *Grieg*
Ensemble—Parade Review, *Engelmann*
The Butterfly ..... *Lege*
Study Op. 46 No. 11 ..... *Heller*
Butterflies ..... *Grant-Schaefer*
Spring's Jubilee ..... *Krentzlin*
Ensemble—Hungarian Dance, *Eggling*
To a Water-lily ..... *MacDowell*
Butterfly ..... *Grieg*
In Autumn ..... *MacDowell*
Spinning Song ..... *Mendelssohn*
Will O' the Wisp ..... *MacDowell*
Waltz Op. 42 No. 5 ..... *Chopin*
Ensemble—In the Arena ..... *Engelmann*
Study Op. 46 ..... *Heller*
Gondolieri ..... *Nevin*
Hunting Song ..... *Mendelssohn*
Gavotte de Concert ..... *Emery*
Hungarian Op. 39 No. 12 ..... *MacDowell*
Valcik ..... *Mokrejs*
Ensemble—Russian Cossack Dance, *Low*

The music which has been taught in the Public schools throughout the country, with a few rare exceptions, has been of a character over which one would best draw a veil, while the *major* portion of the Institutions or Conservatories of music turn out some pretty perfunctory products in a musical way, and are a great deal better known for their advertising than for their Artists.

Music has to be taught in an *individualistic* way, no two students can be handled alike, no matter what the Instrument, and it is the *INDIVIDUAL* Music Teacher in whose hands lies the moulding of the future good musicians of this country, and the future great American composers, and also the future great Teachers of music. In the last analysis it is the private lesson that counts, with that deep comprehension from the Teacher of the peculiar need of each Music student's individuality.

Wonderful indeed is the opportunity of the Teacher in music today. The scope of the training has so broadened, the openings and possibilities for lucrative work in new musical ways and fields are so on the increase. The Recording machines, the reproducing Pianos, require so high a standard of perfection in performance from the musician working for them. The skill and special training for administering music in a medical way, which is so especially lucrative, because so rare are the musicians capable of doing it, the increasing demands of the Doctors for its use as occupational therapy, the growth of Orchestras, of Choral work, with its need for more Accompanists the greater and higher-grade demands in the Motion picture field, on every hand we find this increasing interest in things musical. Adults who had relinquished their music studies, are taking them up again, and finding in the work a panacea for the nervous restlessness which was the natural resultant of the recent high-pressure war work, and its cessation. Parents, awake at last to the reason why all their own hours spent at music were of so little avail, are determined their children shall have a training of a more result producing character.

The young Child of America is our hope, our high mission, and our responsibility and their preparation is the musical future of the nation. The Teacher-Musician, and the Trainer of the young Teacher, is the Bridge over which the young vibrating feet of the coming generation of musicians pass to the discoveries of the great masters in the Art which touches the Infinite.

About That Contributors Club Column

We feel that from Maine to California there are Teachers who are hard at work, and serious in their efforts to produce pupils who will be a credit to our great Nation, and that so far as the best among our Teachers are concerned, nowhere in the world are they striving *more* earnestly and unselfishly to produce results and Musicians.

It is our ideal to use this particular column as a sort of long-distance free discussion between colleagues who are all imbued with the big idea of working together helpfully, in a generous altruistic spirit of get-together-ish-ness, and all with the definite purpose of making true one hundred per cent *MUSICIANS* for America, and *MORE OF THEM.*

We hope that you will feel that this column is established to develop suggestions, that we welcome all such which tend to a whole-hearted co-operation among teachers, along the highest ideals of helpful exchange of music ideas, that we may all taste the sweet joy of giving for the growth of the gift—of Music—in all, for all, to all.

You can contribute anything you have a mind to—with this as your aim and ideal. Will you help us? Will you speak to your friends of music about it? Ask them to write us, also. May we put you up, and down, as members of our *CONTRIBUTORS CLUB COLUMNS of the TEACHERS GUIDE DEPARTMENT?*

Let us hear from you about this, let us have *your* opinion of the value of this kind of a Department, of what *you* think its scope should be, within what circle *you* think it should be kept, to what Grade limit *you* think we should confine it, at the same time that you let us know if you will join the *CONTRIBUTORS CLUB COLUMN.*

Monthly Teaching Analysis of a Composition

(Continued from page 8)

which now stands as a superstructure over the Dominant (B major, 7th) of E major, the following few measures develop the announced material to the end of the period (12) in a sequential manner, closing with the Dominant (E major, 7th) of A. The enharmonic representations (13) of *G sharp* as *A flat* and of *B sharp* as *C natural* are merely for convenience in reading.

A return (14) to the first rhythmic motive is the *introduction* to a broader development of the *principal motive* (2), now inverted to the upper voice and more fully harmonized. Throughout this section the former relative positions of the *motives* and *submotives* are "inverted," that is changed from higher to lower voice, or *vica versa.* The ever moving tonality melts from one to another tonal character without suggestion of ill-blending, just as the more and less shaded clouds pass over the May moon.

A definite *cadence* in *E major* at the close of the middle section (15) is followed by a return (16) to the first rhythmic material now in unadulterated harmonic combinations —no doubt indicative of a clear sky as the waning moon looks tenderly through the early leaves upon sleepy violets. Altered chords are frequent in this piece, and in the main, are the chief means of producing tonal character—indeed this is the first material element in the modern school of composition. Mr. Palmgren uses this material with unerring taste and never even for the moment lapses into the *bizarre.* It is but logical then to say that this composer, as represented here, possesses the best qualities of both the old and the new thought, and these coupled with a long sight into the future.

As a recital piece it will grace any group from the objective standpoint of the performer or from the subjective desires of the listener. Its value as a teaching piece will be plain to all. While technical difficulties are in the minority there is the rare opportunity here for the student to look beyond the piano keys for real interpretation.

May-Night is also set for violin and piano and for organ.

"THE STRINGS"

A Nucleus for a Violinist's Library

A SUBSCRIBER has addressed a letter to the Editor of THE MUSICIAN asking for the names of some books with which to start a violin section in his library. We are delighted to receive a letter of this kind for the reason that we know that some—perhaps many—violinists and teachers, musicians of all classes, in fact, are blameworthy because they neglect the valuable helps offered in educational works.

We have reached the stage in library service when it is reasonable to expect that one can find in a public library a section consisting of books about music and musicians; in some cases one may find more than a few books devoted to the violin. The writer of this note has made frequent visits to the well-equipped music section of the New York Public Library, at Fifth Avenue and Forty-second Street, and has been amazed at the comparatively small use made of the books there.

What we want to increase our store of knowledge or our skill in doing things is IDEAS and the APPLICATION OF IDEAS. These two we find in books prepared for the instruction and development of students. Every experienced teacher knows this, and yet many of them pay little attention to such books and seldom advise a pupil to read up on a subject. The rich, practical, stimulating suggestions of experienced teachers and educators remain untouched by the many.

The backbone, so to speak, of a musical library is a complete reference book such as Grove's *Dictionary of Music and Musicians*. This contains articles of more or less length on the violin, violin-playing, violinists, and the essential points of technic. If a musician can afford the outlay then he should begin with this book. Fortunately he can secure several books of moderate size at a moderate price which will give him an abundance of material. To particularize:

The Story of the Violin, by Stoeving. This is an interesting and authoritative book on the violin and some of its masters. It can be secured through any of the important music houses, Ditson, Schirmer, Presser, Lyon and Healy, etc., as can the other books mentioned in this list.

The Violinist's Lexicon, by George Lehmann, author of several other books on the subject of the violin and its music, is unique in the matter of arrangement of the contents. The essentials of violin-playing are discussed in articles arranged in dictionary style, that is in alphabetical order. A few topics are mentioned here: Accent, Care of the Bow, of the Violin, Chin-rest, Chords, Chromatic Scale, Division of the Bow, etc. To this are added teaching and study notes on etudes by Fiorillo, Kreutzer, and Rode, of exceptional value to the advanced student.

The Art of Violin-Bowing, by Stoeving, is an admirable treatment of the subject in a small, compact form. This is originally an English publication, but can be had from the dealers mentioned above, as a volume of Schirmer's "Red Series" of text-books.

Violin Teaching and Violin Study, by Eugene Gruenberg, of the New England Conservatory, is an excellent manual for young teachers and advanced students.

Violin Mastery, by Martens, consists of talks with master violinists and teachers, such as Ysaye, Kreisler, Auer, Elman, Heifetz, Maud Powell, and presents the views of the leading artists of the day on various points connected with the violin, its music, and violin-playing.

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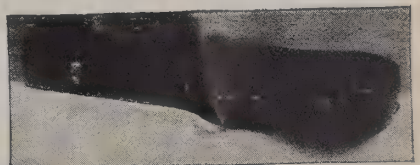

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in this matter should examine various books in the *Strad Library* selecting those which interest him the most.

Dividing the Bow

PROMINENT among the educational writers on the subject of violin playing is Paul Stoeving, who has become much better known to Americans in the past few years during which time he has been living in New York. In an appendix to a handy little book on *The Art of Violin Bowing* he has discussed the matter of dividing the bow stroke according to the demands of the passage to be played. He advises the player, after the most suitable style of bowing for the particular purpose has been determined upon to consider how it can be connected smoothly and easily with that which precedes and follows.

"The point of the bow," he says, "may have been employed, and next needed is the middle or nut, or *vice versa*. See how, without break or doing violence to the logical order of the piece, the change might be effected; if either suddenly, perhaps by means of one single, quick stroke, or by a gradual working down (or up) to the part of bow next employed.

"Settle definitely the question whether a passage or phrase of any kind shall begin with the down or the up stroke.

"While it is undoubtedly true that the accented note of a measure is best given with the down bow, and an up measure with the up bow, it would be a mistake to adhere to this general principle too strictly, as innumerable instances in violin compositions prove the advantage (from a technical point of view) of doing the reverse.

"Look, therefore, to the continuance and the finish of a passage, and consider all pros and cons before deciding; the start, with a down or an up stroke, may in itself be perfectly good, but the finish resulting from it may not be, and for the sake of the finish the start is altered.

"Use the same forethought and good judgment in choosing the right amount of bow for any purpose, be it a single note, a run, or a portion of a passage or melody.

"Where consistent with the nature and speed of a phrase seize every opportunity of employing a fair amount of bow, for this favors tone production and gives keen, broad outlines to a rendition.

"In crescendos allow for the greater speed of the stroke and increased pressure on the stick, also an increased amount of bow.

"Do not cram into a small portion of the bow that which is much better executed with the whole or three-fourths of the bow; or employ, by preference or habit, one part to the exclusion of another."

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Melzar Chaffee

TEACHER OF VIOLIN

During the season Mr. Chaffee will accept a limited number of pupils in the cardinal principles of violin teaching.

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New Friedrich Catalog

John Friedrich & Sons, violin makers and importers of 279 Fifth Avenue, New York City, are issuing their new catalog devoted to rare and new violins, and are ready to mail it to all who desire a copy. Included in the description of instruments are several Stradivarius instruments and many choice specimens of the Italian violin maker's art. Violincellos are also included in the list. Like all Friedrich catalogs, this book is more than a catalog of violins, it is a text book and a guide to all interested in stringed instruments.

Sharper Ears

(Continued from page 6)

8. Why was the second part the most difficult?

9. What was the measure signature?

There are so few intelligent listeners that all training in this direction is most vital, and the process of visualizing what is heard sharpens the musical wits very appreciably. This work makes for an attention to detail that will do away with much careless work, and sad loss of time and breath on the teacher's part.

In the written answers and the conversation which is sure to follow the marking of the questions, a musical vocabulary is formed, and constantly used and enlarged. This prepares the child to enter into conversation on musical topics at any time, and to do so with the proper words at his command, and an easy use of this new book of English.

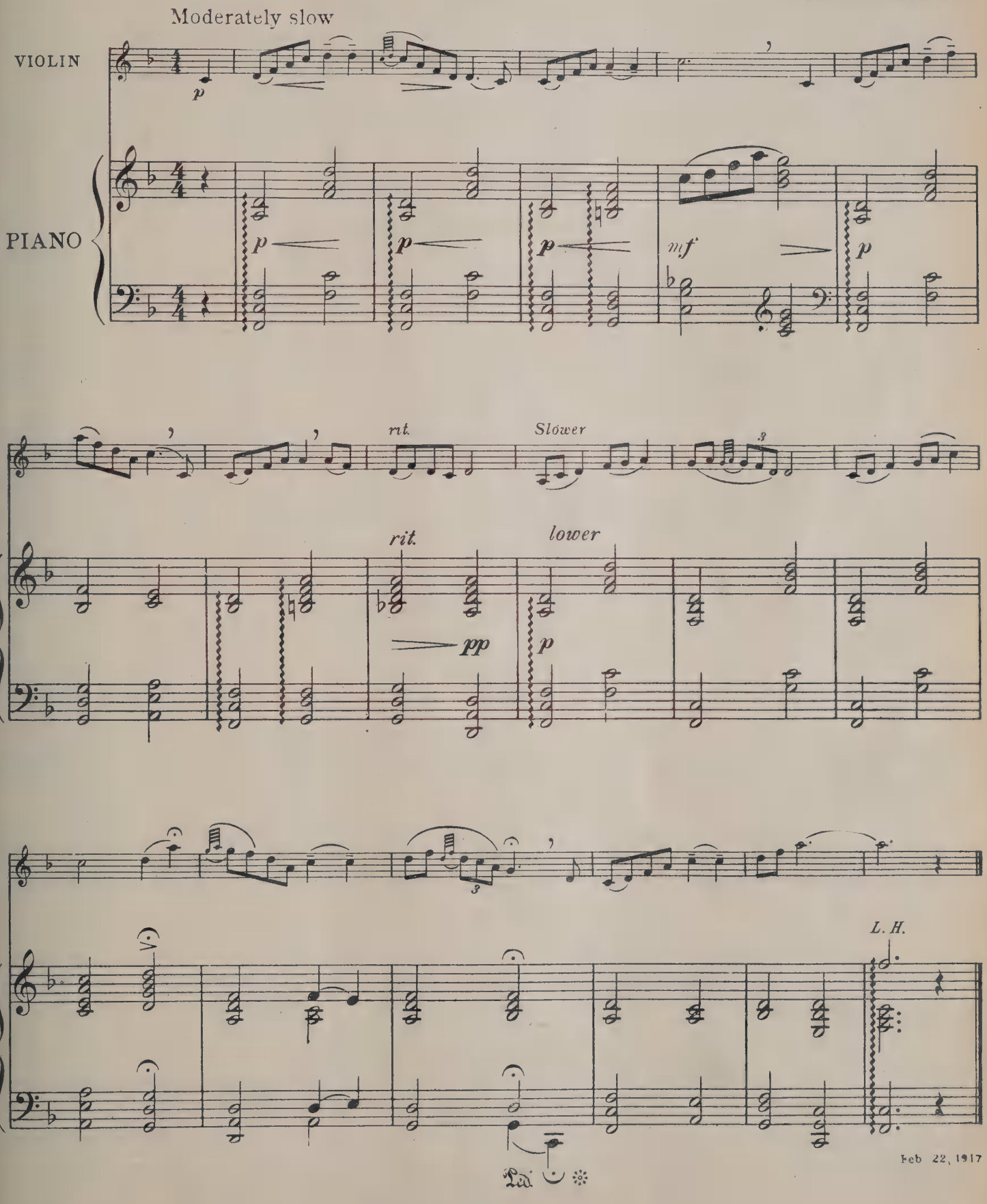
As all the questions are given after the music has been played, musical memory has its share of development, and the ability to retain a musical impression in its entirety will grow in gratifying measure. To the great majority of pupils who will never do professional work in music, but will have an opportunity to hear much of the best in concert and orchestral numbers, what a boon it will prove if they come to these joys with a power of discrimination already somewhat cultivated, and a capacity to concentrate on the unseen. We insist on technic, we train the hard-working eyes, and leave the ears far behind, which grow dull, simply from lack of practical work, well directed.

The examples given are for a purely imaginary piece. In the hands of a wide-awake teacher the possibilities of the questions will increase in unending abundance.

II

Pentatonic

ARTHUR HARTMANN



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PIANO POINTERS

Have You a Technic?

We hear much about technic these days. The pianist talks about his technic and so does the singer; the painter and the sculptor use the word freely, and the writer also recognizes the term as one which conveys to others the idea which he has in mind. And we heard more than ever about technical training during the late war.

Technic, therefore, is a way of doing things; not your way only; not my way only; but the way which general experience has proven to be the easiest, the best, and the quickest.

The use of the term is not limited to matters of muscular skill, as in playing the violin or the pianoforte, or in swinging the golf sticks. There is a technic in mental operations as well. And in recent literature one can see more and more frequently a phrase such as "the technic of living:" some few years ago a book was issued on the subject of thinking which is merely a presentation of certain methods which may be said to make up the technic of thinking.

There is one point about this matter of technic which students—as well as their older brethren the teachers—are apt to overlook, namely, that a technic is not established by wishing for one, but by much doing, enough to make a definite and effective routine. The skilled technician performs many an operation with but little concentrated attention; his firmly established routine carries him along safely. The student knows how this is in such matters as scale and arpeggio playing, or in complicated passages, in which the fingers seem to know what to do much better than the mind. This is one of the results of a good technic.

The special idea in the mind of the present writer is to apply this matter of technic to harmony study such as is carried on in the classes of the average conservatory or other school of music. The subject is required for graduation, so the pupils must take it up. But they do it under an implied if unexpressed protest. They know in advance that the subject is a difficult one, and instead of making up their minds to learn the technic of harmony study they avoid it.

Are rules thoroughly memorized?

If memorized, are they thoroughly understood?

Are illustrations of rules and principles fixed in the mind?

Are the examples of methods by which a student can learn how to add the other three parts to a bass, or to a soprano carefully analyzed and studied for guidance in other exercises?

Are the methods commonly used in piano study applied in the harmony work?

Several months ago the writer of this note was asked to assist a student to prepare for a harmony examination. The latter was asked to write several exercises, one a given bass, the other two given sopranos. The first attempt showed that the student had not formulated a working system from the rules and examples of the text-book. Guess work predominated. The essential idea in chord progression is that every chord has a relation to the preceding and to the succeeding chords. The student in question did her work as if each chord was an absolutely independent entity. Various chapters emphasized the working principle that in harmonizing a melody it is well to write the bass before the other two parts are filled in; and that the proper movement for the bass can be determined from the melody progressions. Or *vice versa*, when the three upper parts are to be added to a bass. Write the melody first, was a plainly stated rule.

And the student admitted that instead of writing at least one exercise per day she tried to write all of them the evening before the lesson. *Is this technic?*

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ALFRED WOOLER, Mus. Doc.

Suite B, 322 West Utica Street, Buffalo, N. Y.

A Sound Mind In a Healthy Body

(Continued from page 12)

man's body is the result of what he puts into it. A sound mind and a healthy body are the basic requirements for the study of music. Without brains and health of what use is any musical or other attainment?

Health, vitality, energy, willpower, character, ambition, lofty ideals, love of everything beautiful in nature, imagination, everything that goes to make up a life of culture and refinement—these should be the foundation upon which to build the musical structure if it is to endure.

In preparing the ground work for the prospective violin pupil I have at the same time described some of the qualifications of the efficient teacher. While opening the book of art for the pupil, the real teacher will know how to apply the laws of right living to the principles of his art, to the end that when the means of musical expression have been acquired the pupil will in fact have become an artist.

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A LITTLE GOSSIP

NATHANIEL IRVING HYATT
Op. 29, No. 3

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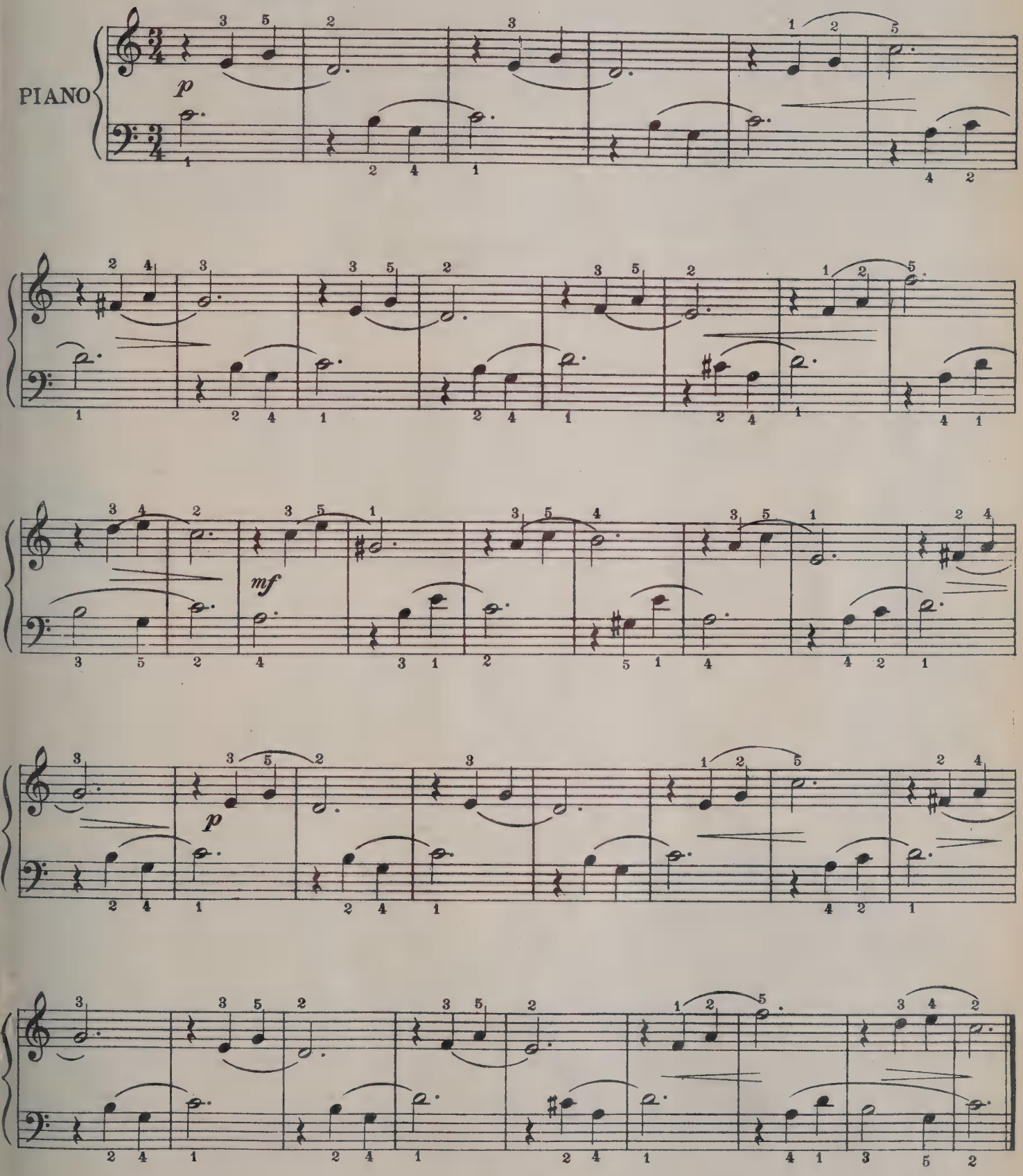

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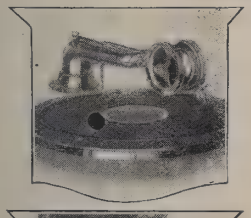

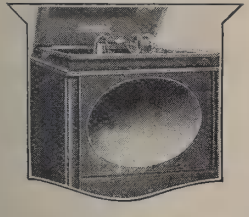

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SCHOOL MUSIC

HOWARD CLARKE DAVIS, *Assistant Editor in Charge*

Music in New York City Schools

The articles lately appearing in *Musical America* by David Friedman and purporting to be a discussion of things musical in the schools of New York City have been read with interest and amazement.

We quite realize that the initial appearances of this department may naturally be taken as indicative of its future policy and we hasten to say that under ordinary circumstances we would be hesitant to engage in a discussion of this sort. However, while few supervisors who know the inside story of the Friedman articles do anything but chuckle over them, the fact that they concern the largest school system in the world, might mislead some other supervisors to give credence to the statements contained therein.

Before passing to a consideration of the articles themselves we would venture the question—just who is David Friedman? What contact has he at present or has he ever had with school music? Would it not have been the part of good business to have turned loose upon the matter some person who could discuss the subject with at least some bowing acquaintance with the ordinary terminology used in, or about school music? Also, we would like to ask if Mr. Friedman would be willing to state for the benefit of the public the amount of time he actually spent in the school buildings of New York City in his exhaustive investigation. A brief review of his articles discloses a repetition of the same set of "facts" four times; an utter dependence upon Dr. Fleck of Hunter College and an absolute generalization of the whole matter.

That the physical equipment for music in the New York schools is totally inadequate will not admit of argument. That the number of special teachers is too small is also well known. That the method employed in teaching is archaic may or may not be true. But the statement that the fault for this lies at the head of the department, either personally with Mr. Gartlan or his immediate assistants, is not true and cannot be proven. The actual fact is that for years music in these schools has been on the decline, due to many causes which would perhaps better not be rehearsed in this article. Every borough, every district, yes, nearly every school was a law unto itself. Everyone for himself was the rule. That doesn't mean that there were not among the personnel of the department many examples of excellent, conscientious teachers, but the system had been changed so often, transfers from district to district had been made so frequently, and initiative killed so effectually, that there was no heart in their work.

To expect in one or two years to eliminate all this, including disloyalty and hide-bound tradition which comes with increasing age, is unfair, to speak conservatively. The trouble is not in too great authority at the head, but too little. To place a man at the head and then tie his hands is not conducive to good results. As late as last summer, the writer heard one of these special teachers who feel so free to talk for publication, say, in reference to the visits of Mr. Gartlan, "Oh, he comes around occasionally, but we don't pay any attention to what he says." Let such as this one be thankful that the director is prohibited from summarily dismissing the offender without a review of causes! We feel warranted in saying, after a somewhat careful investigation of the matter, that if the entire personnel of the music department will stand squarely behind its head, much might be done with even the meagre equipment now at their disposal. At a recent convention of the Eastern Music Supervisors Conference held in New York City and attended by 700 members from all over the country, we heard some of the finest four part singing of our lives—and from an all boys high school. The cantata, "Gallia," was among the offerings of this group of over a hundred youngsters, and it was worthy of our best boy choirs.

And now the Doctor again. We scarcely know where to begin! Looking at random through his remarks we come across his objection to the following two questions being asked of a candidate for admission as a special teacher of music. "What would you do if a girl was not paying attention?" "What would you do if she were a monotone?" He says, sagely, that these questions have nothing to do with teaching music. Can it be that one living within the sacred portals of two such great oracles of pedagogy and psychology as Hunter College and Teacher's College, can fail to recognize the fundamental nature of the first question? Can it be that one who examines so thoroughly all candidates for admission to Hunter College, including those souls so totally barren of musical concepts as the products of the New York City schools, has never met with a monotone condition in those examinations? Furthermore, would the doctor be willing to restate the question and acknowledge that he doesn't know that the elimination of (seeming) monotones is absolutely the first thing that must be done in school music procedure? Can it be that the subject of class management doesn't enter into his system of teaching music as given at Hunter College? If it be so, there is little which can be said and the doctor stands convicted in the eyes of the merest tyro.

At another point in the alleged interview the Doctor bewails the fact that some teachers do not have the advantage of the use of a piano and have to depend entirely upon the use of a pitch pipe. Is he unaware of the fact that probably eighty to eighty-five per cent. of the singing done in public schools is done with no accompaniment whatever? And, we would pause to inquire if it has ever occurred to the doctor that work done without the piano will produce the finest ear training exercise possible?

Referring to his attack upon the system of choosing candidates, we find at one point his objection to the requirement that a girl sing with syllables. It is a fact not to be disputed that in some cases syllables are of more impediment than otherwise in singing. However, he should know that it is a common practice in schools for children to sing with the sol-fa syllables. If a person is to supervise work done in this manner,

is it unfair to expect that the supervisor shall be able to do the work required of those he supervises? His complaint that musical ability is the last thing to be required is in direct contradiction to his objection to a case where one of his girls was rejected because she could not play the piano; another because she could not sing, and still another because she could play nothing but the violin. What would he have?

The most glaring fault, however, in the mind of the writer, is the doctor's seeming total lack of knowledge of just what goes to make up a really successful supervisor or teacher of music in schools. We presume when he reads that it is the common opinion among those in the business of preparing and hiring supervisors, that, viewed from some angles, musicianship is the last thing required of those persons, the learned doctor will figuratively hit the ceiling. Let it be said, with confidence in the ability to prove the assertion, that there are many grade teachers in the country who are better fitted to supervise and teach music in the public schools than the actual supervisors themselves. What per cent. of the success which has attended the work of supervisors thus far is due to the actual contact of the supervisors with the pupils? Supervisors who are honest, know and acknowledge that the grade teachers are the ones who get the results, and as a class they are not musical. Their trained minds can easily acquire the comparatively few technicalities of music used in schools. They can be trained to acuteness of ear both as to actual pitch and musical values—and without pursuing any extended course in virtuosity. Now just why do we hold these views and why do we feel that musicianship, in a way, is of comparatively secondary consideration? Why is the grade teacher more successful in many instances? For just one reason, and that is because she is a *TEACHER*. When the day comes when the musician engaged in school music begins to appreciate the value of real pedagogical training, and lays aside his temperament as well as his temper, we shall be on the way toward a greater success. But all these things should be known in the holy of holies.

We are hoping that the doctor has been grossly misquoted and we send in advance our apologies and ask him to hand in our remarks to Mr. Friedman, in such an event.

Supervisor's Conferences

Before the issue of another Musician the Music Supervisor's National Conference will have held its annual conference at St. Joseph, Missouri.

It seems like a duty to oneself to keep in touch with this great organization each year either by purchasing its volume of proceedings or better by actual attendance at its sessions. Nothing so enriches one in his professional progress as rubbing elbows with others in the same line of endeavor. Perhaps you have come to the fortunate time when you feel your methods and your system are pretty well settled and you don't need this contact. While that may be an agreeable point lay it aside and think of the many, many supervisors whom you can help by your pressure and enthusiasm. Just as beneficial also is the chance of corroborating one's own convictions. Go and watch the experiments. Perhaps you may adopt some; others you will avoid. Sometimes it's quite as important to know what *not* to do.

At any rate these people are a jolly crowd of fine serious musicians. It will do you good to get on the band wagon with them.

The Eastern Conference

The same things hold true with regard to the Eastern Music Supervisors' Conference which opens its fourth convention in Boston just a month later, May 4, for a three days' session. Many in the East cannot afford the expense of going to St. Joseph. Come along to Boston; get in with a live wire crowd which has increased its membership to seven hundred in three years.

Inquiries

We are glad to receive a number of inquiries in regard to our first article on "Tone" in last month's issue. Lack of space in this month's issue and the late date of receipt will not allow it, but the inquiry from a supervisor in Mississippi as to "How Can I Get This Tone," will be discussed next month.

A Correction

The Musician gave credit last month for the article "The Miniature Score as a Giant Killer" to Ernest R. Voigt, of the Boston Music Company. Mr. Voigt writes us that we have been in error in giving him credit for this interesting article, and that the author in fact was Carl Engel.

We make this correction, at the same time offering our apologies to Mr. Engel.

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THE TEACHER OF SINGING

Studying the Text of a Song

It is so trite a statement that one hesitates to say that many, many singers fail completely in the important matter of clear enunciation of the text of a song. The present writer is impressed with this point nearly every time that he hears a soloist in a church service. It is worse, of course, in regard to the work of the average choir. The singers, as an ensemble, simply cannot make the words of an anthem plain to the listener. Were it not that the texts are from the Scriptures and Hymnal, very few persons in the congregation would know what the singers are saying.

But a soloist has no real *alibi* in this case, if one may use the expression as equivalent to an excuse. For the purposes of singing they are in an English-speaking country, and supposed to be singing in the vernacular. For all practical purposes they are elsewhere, in "another" place.

If some one asks for a remedy it is not difficult to offer a simple, practical, and effective one. It all depends upon the singer's willingness to do the right thing, namely, make the words clear, and practice to do so. The following by an English critic bears upon this subject:

The words of a song are as much worthy of the singer's study as the music, that is, if the song is worth singing at all. I do not mean to say that in themselves they must necessarily be of equal merit, but that they require as much attention on the part of the singer to bring out their meaning.

Study the text, therefore, apart from the music. Read the words aloud deliberately; master the sentiment of them, and note the prominent words and phrases, so as to be able to give them their due value when you have to combine them with the music. Avoid giving prominence to such words as "of," "for," "the," "and," "in," etc., but yet let each be distinctly pronounced and not slurred over in an indistinct murmur.

Learn the words of a song by memorizing. Master the text, and consider the whole from an elocutionist's point of view before you attack the musical side.

Another writer advises singers to practice reading aloud for not less than a quarter of an hour at a time —at least once a day.

Conservation of the Voice

Some ten or more years ago American audiences heard an English contralto, Mme. Clara Butt, a singer who had a voice of unusual beauty, depth, and power of tone. In looking over an English magazine published a number of years ago, the Editor came across a piece of advice from the pen of Mme. Butt which is worth reprinting because it contains a sort of truth that singers, in these strenuous days, may overlook. Mme. Butt says:

"Young singers seem to lose sight, half the time, of the fact that they should be at their very best when on the platform. Personally I always keep, and have always kept, this clearly before my mind. It is the greatest possible mistake to waste your efforts at the last moment in private. Rest before you sing in public, in order that when you go on the platform you may give your audience—who have paid to be entertained—of your best.

"Remember that while polishing is highly desirable there is such a thing as over-polishing; and this, instead of improving, only wears out. I am a great believer in the quiet study of a song without the aid of a piano. Not only does this avoid tiring the voice but it enables the singer fully to grasp all the beauty and the meaning of the words and the music, and so to enter into the spirit of the subject when upon the platform. When on tour I frequently adopt this method of study.

"The resting of the voice before singing in public applies not only to vocal exercise, but to all kinds of over-exertion of the throat. When those who are aware of the danger and who are careful to refrain from singing practice just before a public appearance very frequently forget that speaking may tire the voice every whit as much as singing.

Building Bigger

(Continued from page 7)

that she must not expect to change every item around to her advantage immediately. For the first efforts he advised that she begin systematic study to improve her work as a teacher, her own playing—she acknowledged that she had not kept up the repertoire she once had gained—her acquaintance with educational literature, new teaching music of value, and other desirable material. As she gained in knowledge she would gain in confidence and authority.

In regard to pupils he advised that she make an effort to have as many of her pupils come twice a week for lessons as she could, pointing out to parents such advantages as she could, some of which the director mentioned. That she ask both parents and pupils if they know of boys and girls in the neighborhood who might be available as pupils, and that they recommend her as a teacher. That she make an effort to get more boys, because boys bring other "fellows" of the crowd. That she try to get some older pupils, especially high school students, even women who had given up their music and might be induced to take it up again. That she try to have some specialty in her teaching which would suggest why she is a better organized and practical course of teacher than certain others, a well-study, for example.

Perhaps some teacher who reads this may be stimulated to make out a statement of her work and methods, and then set to work to improve.

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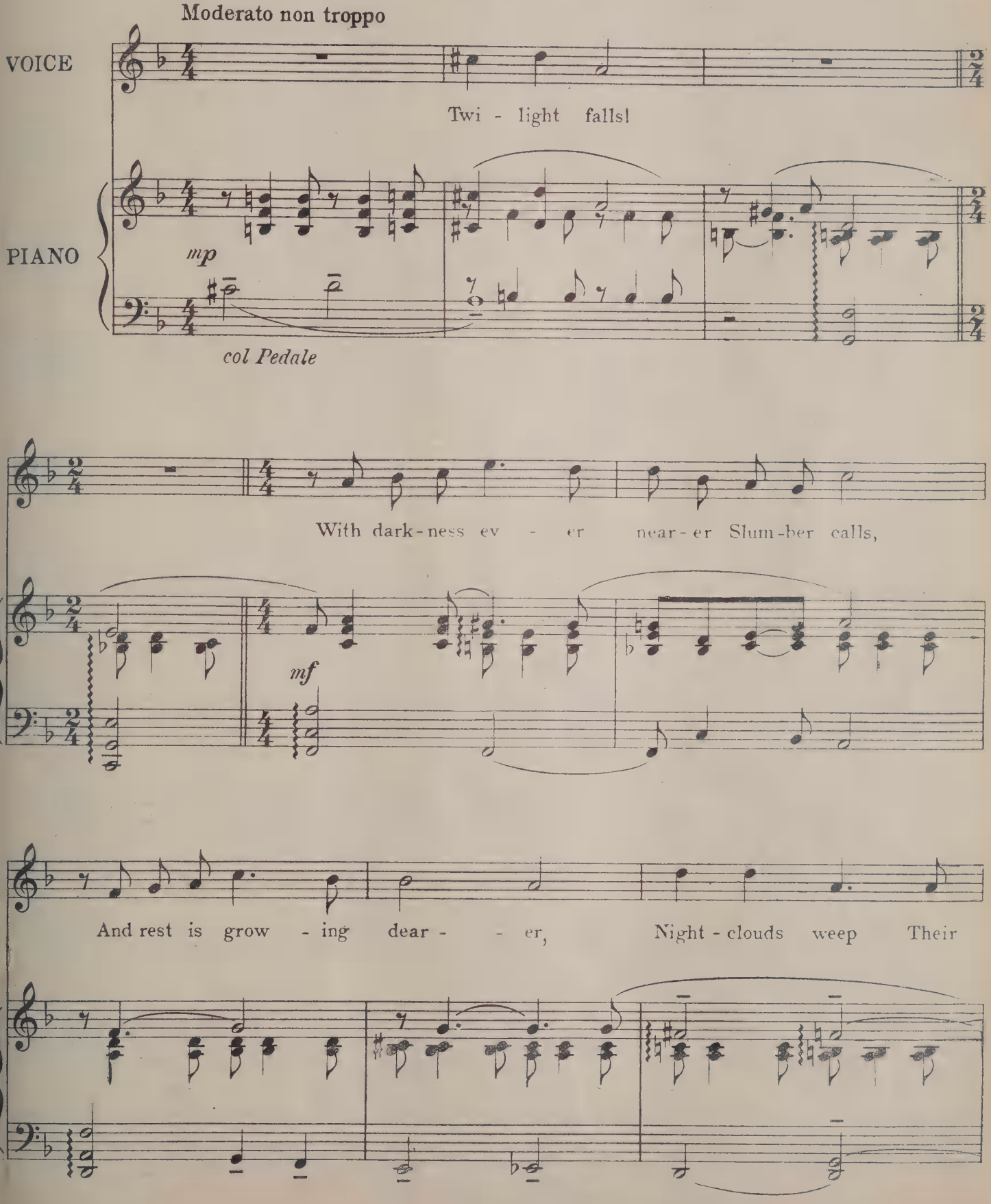
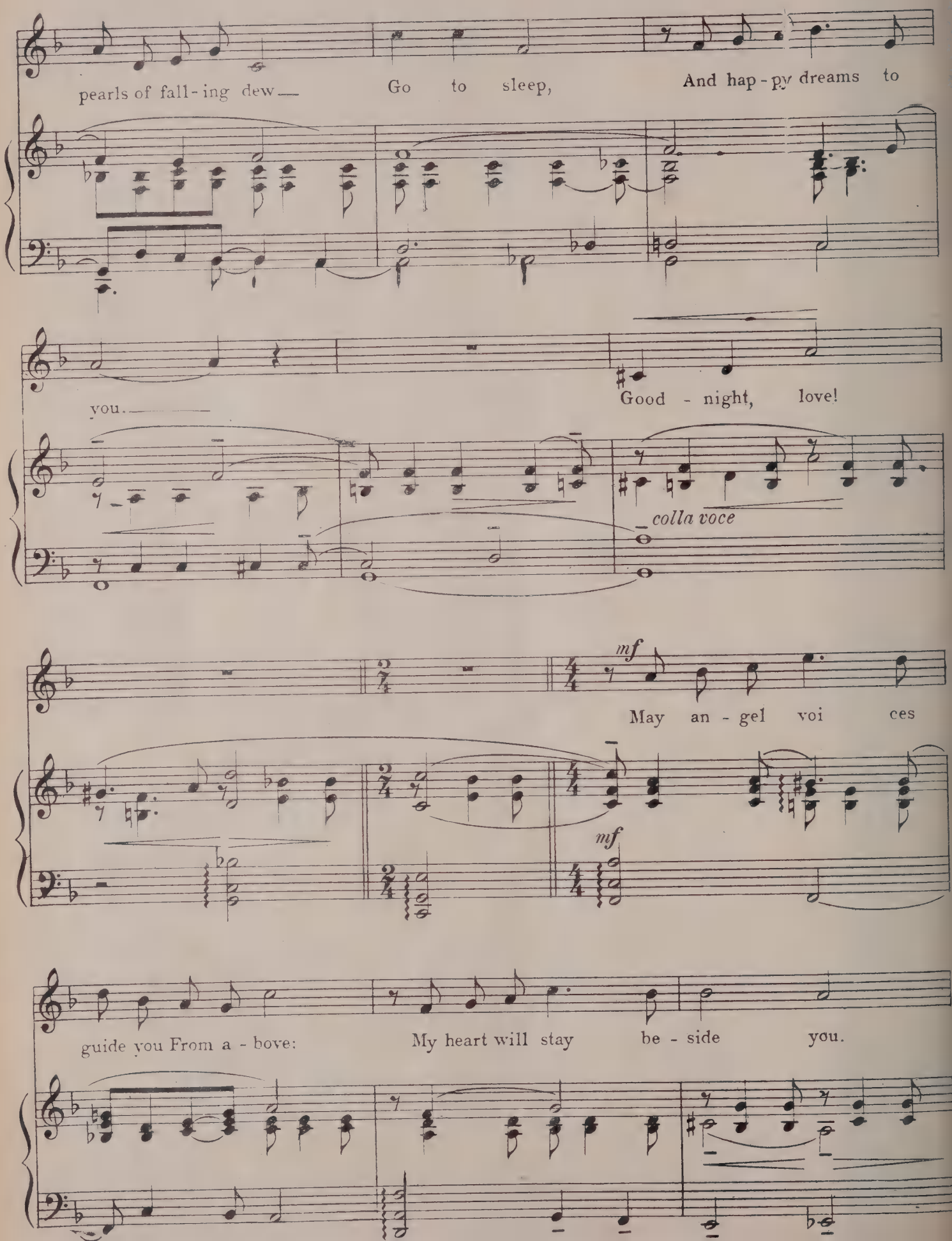
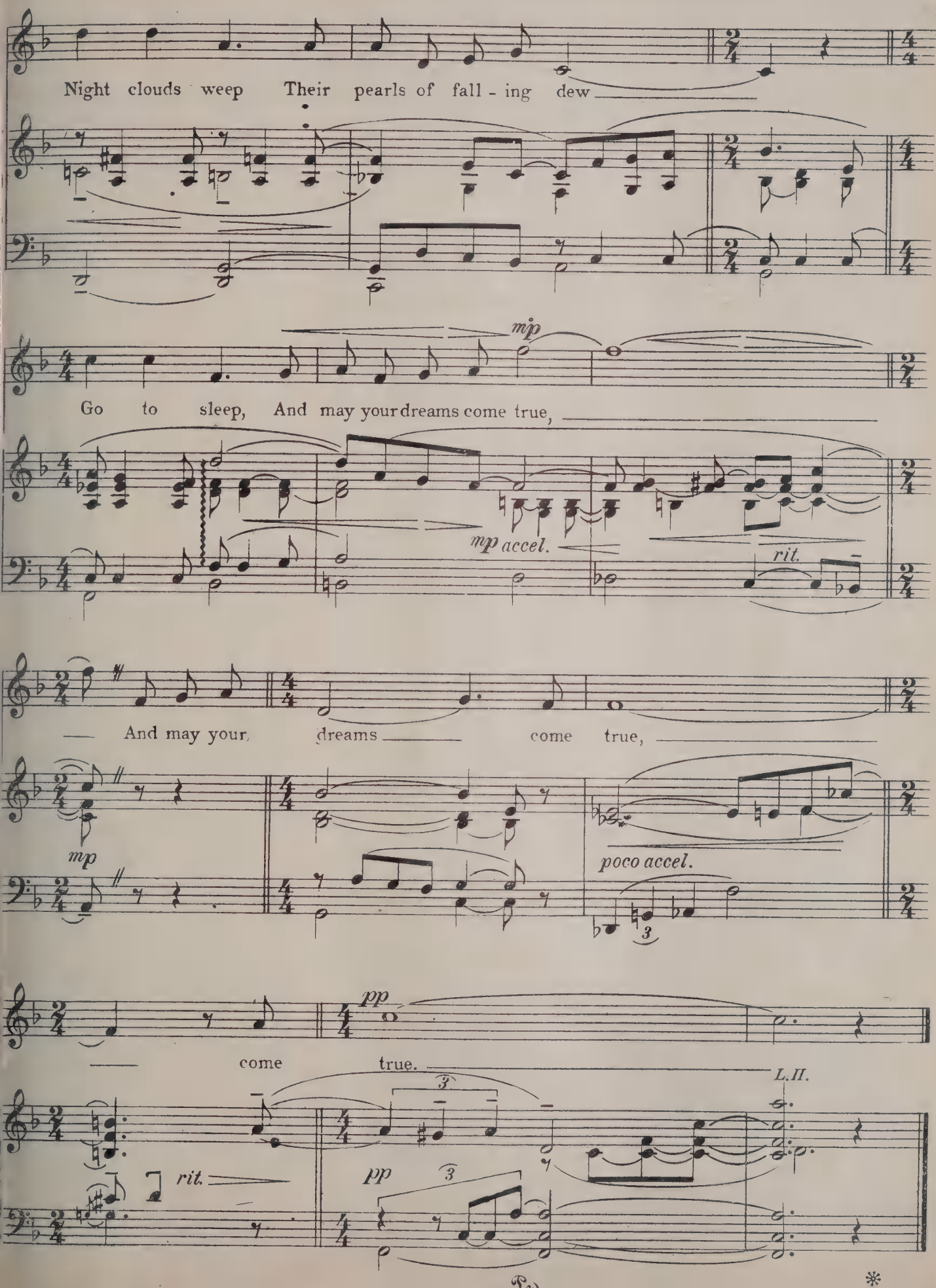

Moderato non troppo
VOICE
Twi - light falls!
PIANO
mp
col Pedale
With dark-ness ev - er near-er Slum-ber calls,
mf
And rest is grow - ing dear - - er, Night - clouds weep Their


pearls of fall-ing dew— Go to sleep, And hap-py dreams to
you.
Good - night, love!
colla voce
mf
May an - gel voi ces
mf
guide you From a - bove: My heart will stay be - side you.


Night clouds weep Their pearls of fall - ing dew
mp
Go to sleep, And may your dreams come true,
mp accel.
rit.
And may your dreams come true,
mp
poco accel.
pp
come true.
L.H.
rit.
pp

CHOIR AND ORGAN

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The Organist's Profession

Conducted by H. C. Macdougall

IV

I am returning to the United States after a brief excursion to England (on paper) in search of information as to the earning powers of the church organist there. I now present figures covering eighteen organists, practicing their profession in the Southern States; the geographical range covered is from Virginia to the extreme South, although it must be noted that three States only are involved. In this case, as in the three preceding articles on the subject, there are few if any "plums" described. I take it the average church organist has no interest save that of curiosity as to the highly-paid posts: he looks at them as practically unobtainable by the "likes of him." I hope, however, to find available information about the prizes of the profession, and publish later.

Nine different towns and cities are referred to, with populations ranging from 3,000 to 200,000. The denominations are Christian Science (1), Jewish (2), Episcopal (7), Methodist (3), Presbyterian (3), Roman Catholic (1), Unitarian (1), not named (1). One organist is reported as playing in both a Jewish Synagogue and a Presbyterian Church. The salaries average as follows: Episcopalian, $670; Christian Science, $600; Synagogue, $540; Methodist, $370; Presbyterian, $360; Unitarian, $300. Many of the churches pay by the month; I have assumed, for lack of any information to the contrary, that they work twelve months in the year. Taking the total income from wedding or funeral services and in some cases from recitals (few) and teaching—though this is uncertain—the average of the Episcopalian organists' earnings rises to $1,030, the Jewish to $565, the Presbyterian to $398, the rest not reported. It is probable that these figures include wedding and funeral fees.

Wedding and Funeral Fees

One organist writes me, "Here in ——— the general practice seems to be that organists are expected to play at funerals free of charge. I shall be interested to know the result of statistics." One church (Roman Catholic) reports 10 funerals a year, with $100 from weddings, the funeral fee not stated. The other churches report from 2 to 6 funerals annually, but in no instance is any fee stated. One Episcopal Church reports the wedding and funeral fees at $25 each. The *total* fees for 18 churches, several churches not reporting, are $605. It is evident that there are no fine "pickings" as far as extras are concerned in these 18 churches.

Elsewhere I have for some time advocated having this whole matter of fees settled by the church for the organist. Let the charges for a wedding or funeral be inclusive of the services of the organists and sexton, and let the church collect, paying over to organist and sexton what is due them. This is a business-like and, as far as organist and sexton are concerned, a self-respecting arrangement. I know of two churches where this is done. People who have occasion to use a church for purposes like these are very glad to know definitely in advance what is expected of them.

Using the Church Organ for Practice and Lessons

Not quite half of the churches allow the organist to give lessons on the organ; seven allow pupils to practice, the rate in one case being given as one dollar an hour. It would be interesting to know whether, under careful management, a church would not find it financially possible to adopt some such scheme. We certainly can never get an adequate supply of good, well-trained players until the churches are willing to let their organs be used by teacher and pupils.

Total Income From All Work.

The estimated total incomes from thirteen of these organists are as follows: six at $1200, one at $1200 (with the significant clause added, "during the teaching season"), one at $1240, one each at $1500, $1800, $3800, two at $2400. The organist earning $3800 is in a non-Episcopal church, mixed quartette, two Sunday services and no week-day services. His wedding fee is $25, but he plays at funerals free of charge.

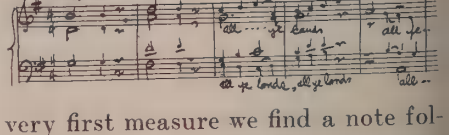
(*To be continued*)

Fundamentals in Choral Singing

(Continued)

Notes Before Rests. Last Notes in Phrases

To train a choir so that each member will give notes before rests no more than their proper duration, and will scrutinize the music for the phrases, shortening the last note in the phrase when found,—this is one of the real difficulties of the Choirmaster. Take the following example of a simple five measures. In the



very first measure we find a note followed by a rest. Shorten it! That is, shorten it so that it will be long enough! The tendency always is to prolong notes before rests. If one can conceive of such a thing as a choir in which every person counts mentally while singing, the quarter notes in measures 1 and 2 would be held until the count "four" is reached; that is, precisely when the "f" in "four" is reached the quarter notes in question are cut off. Whereas they should be cut off *just before* one thinks "four." The psychologi-

(Continued on page 38)

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WIND INSTRUMENTS

Conducted by Lieut. William C. White
Principal, United States Army Band Leaders' School

Training of Young Bands
(*Continued*)

Drums and Cymbals

THE percussion section of bands is very often neglected by bandmasters—so called—who give no attention to the proper manner of striking either the bass or snare drum.

It is hardly possible for an adult to learn to play the snare drum well. The suppleness of youthful hands are necessary for beginning this instrument. The beginner should be carefully instructed in the proper manner of holding the sticks, causing them to rebound—by striking the drum with precision, in the center for loudness and near the edge for soft playing. A smooth close roll, command of the various strokes, regard for every shade of dynamic force, and last but not least, a clean cut accurate rhythm must be insisted upon.

A poor bass drummer is an abomination and should never be tolerated. This instrument should be assigned to a student who possesses a thorough rhythmic sense, who can be depended upon to feel instantly what the bandmaster desires, and who will be able to keep the band steady when on the march. The proper manner of striking the bass drum is with a slanting blow about one third across the head, not too loudly.

All drums, bass and snare, should be overhauled frequently in order to preserve their rotundity and should always be well strung.

Cymbals are beaten with an up and down stroke, and not brought flatly together. The player should raise his hands with the bass drummer's stick in order that both sounds will be simultaneous. Percussion instruments should never be struck violently unless a special effect is desired.

Ensemble, or collective playing, should be commenced as early as possible, but not before the pupils have mastered the scales in easy keys and can produce a creditable tone.

Tuning

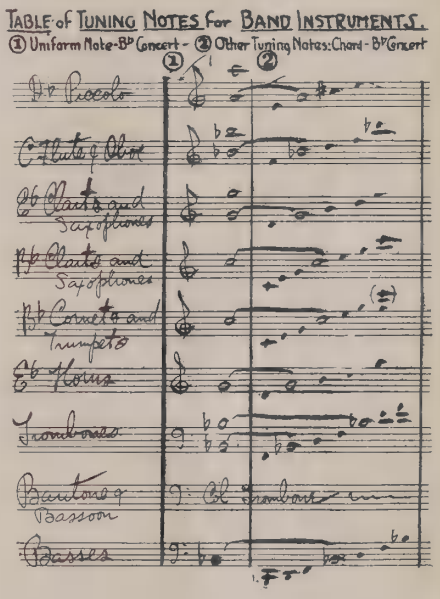
Before beginning the important work of ensemble playing, however, pupils should be carefully instructed in the matter of tuning their instruments collectively. A uniform note (Bb in two or three octaves) should be sounded throughout the band before other work is begun. No matter what the ability of the individual player may be, the bandmaster should insist on tuning. Nearly all wind instruments have certain discrepancies which are beyond the power of modern makers to eliminate. These defects must be pointed out by the bandmaster and steps taken to rectify them by a proper application of embrouchre and ears. In all orchestras, large and small, instrumentalists always tune to "A" or some other note, but the bands are, as a rule, sadly neglected and tuning is thought to be unnecessary by many bandmasters. Is it any wonder then that some of our best conductors and composers have said they did not care to listen to bands because of their never being in tune?

The bands may be tuned from either of these standards, viz.:

1. The Solo Clarinet or Oboe.
2. A large tuning fork (preferably in Bb) fixed on a hollow box, which acts as an amplifier, and struck with a small felt-headed stick.
3. A small organ or harmonium.

Due to the fact that varying temperatures change the pitch of instruments considerably, it would seem that the Clarinet or Oboe would afford the most reliable standard, unless tuning forks or harmoniums varying from "A 435" to "A 440" vibrations per second could be obtained, which is highly improbable.

Bandmasters should also insist upon players using mouthpieces supplied with the instrument. Such mouthpieces have been tested, and specially fitted by the maker for the instrument. Additional trouble with the intonation, other than that already mentioned, will result if another is inserted for the reason that the bore of mouthpieces vary considerably.

A table of tuning notes is herewith given. The instruments should

not only be tuned to a uniform note but also to other tones of the common chord to which the uniform note belongs. The chord may be distributed among the instruments, some taking the fundamental, others the third and fifth of the chord. The benefit derived from careful tuning will be readily apparent when ensemble or collective playing is begun. Further, by insisting on a careful tuning of his band the leader will have established a precedent that

(Continued on page 39)

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REVIEWS OF THE LATEST MUSIC

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Boston

First Studies in Rhythm, by *Katharine K. Davis*, is a book which will interest all teachers who are seeking for the best methods of teaching rhythm. A verse is given illustrating each rhythm and below it, a part written for the teacher to play while the pupil plays with one note the rhythm of the verse above.

A Bagful of Goodies, by *Charles Huerter*, is a collection of ten small piano pieces for children. They are all simple and well written and include: (1) *Follow Me*, (2) *Flowerette*, (3) *A Merry Go Round*, (4) *Song Without Words*, (5) *In Happy Mood*, (6) *Cheerful Moments*, (7) *Buttercups*, (8) *On the Bridal Path*, (9) *The Parade*, (10) *Dancing School*.

Fun and Frolic, by *Susan Schmitt*, is a collection of twelve little pieces for the first and second grades. They are the kind of little pieces teachers of children are looking for. The names indicate the nature of the piece—(1) *The Doll's Wedding March*, (2) *Bonnie Doon*, (3) *Spin, Spin, Dear Daughter*, (4) *The Little Brown Thrush*, (5) *Jolly Comrades*, (6) *Alpine-glow Waltz*, (7) *Goldie Locks and the Three Bears*, (8) *Nancy Dill*. (9) *Come Dance With Me*, (10) *The Brownies' Frolic*, (11) *Hunting Song*, (12) *School's Out*.

The Good-night Garden of Song, by *Emma Bray David*, is a collection of ten songs to be sung to and by children. The verses are full of imagination and the music is pleasing and well within a child's range.

Passing Clouds, by *Mana-Zucca*, for piano, is a bright little teaching piece in the key of D major with good finger work for the right hand and an accompaniment for the left. Third grade.

Summer Rain, by *Mana-Zucca*, for piano, is a short piece in the second grade, with many staccato passages for the left hand. It is well written and musical.

Sunshine, by *Mana-Zucca*, for piano, is a merry piece in the key of $E^{\flat}$ major with much scale work for the right hand. It is a valuable teaching piece in the third grade.

John Church Company
New York

Six Characteristic Piano Compositions, illustrative of *Courage* (prelude), *Sympathy* (reverie), *Grace* (waltz), *Repose* (melody), *Ecstasy* (caprice), and *Skill* (etude), by *Mentor Grosse*. Mr. Grosse possesses the ability to write a melody that has appeal, and yet is neither trite nor banal. These pieces are for advanced pupils only, but their uses will be many, and recitalists should examine them with a view to playing them in public.

Six Adventures in Joyland, for the piano, by *William Berwald*. The composer of these little pieces has the rare gift of writing simply and interestingly at the same time. The suggestive titles of the pieces, which are published separately, are: *Wandering Gaily Along, Merry Companions, Chasing the Squirrels, The Singing Brook, Visiting the Gipsies*, and *A Pony-Ride Homeward*. Surely such titles will attract pupils, and the music is sure to maintain their interest.

Oliver Ditson Co.
Boston

Playing Tag, for piano, by *H. Alexander Mathews*, has plenty of scale practice for each hand and follows the idea of playing tag. It is musical and splendid teaching material for the second grade.

Berceuse, by *H. Alexander Mathews*, is another short, musical teaching piece in the key of F major of the second grade.

Berceuse, for piano, by *Cedric W. Lemont*, is a piece in the third grade which has more movement than the usual Berceuse. Its rhythms are like that of the negro opereticals. The left hand plays only an accompaniment all the way through.

Dreams, for piano, by *Cedric W. Lemont*, is a melodious study—rather strong for its technical difficulty—with many chords for each hand. Third grade.

The Red Domino, for piano, by *Cedric W. Lemont*, is a spirited piece—a wrist study—full of staccatos, notes and chords, and is clear and well written. Fourth grade.

Dancing a Tarantella, for piano, by *Cedric W. Lemont*, is a gay tune in G minor, short, well written and excellent for both style and rhythm. Second grade.

G. Schirmer

Benedicte Omnia Opera, for chorus of mixed voices with organ accompaniment, by *G. Darlington Richards*. With tenor and baritone solos interspersed with the choral passages, this Canticle should be useful to church services, and choirmasters will welcome it as an addition to their repertoire.

Five Valses, for pianoforte, by *Charles Huerter*. The melodious Mr. Huerter again blossoms forth with pieces that are pianistic and possess the traditional Huerter grace. There is always a tune, and pupils will like these waltzes. The various numbers are entitled, *Sentimentale, Capricieuse, Charmante, Gracieuse*, and *Piquante*.

Chanson, melodie for piano, by *Rudolf Friml*. Here we have Friml at his best. A melody that has an instant appeal, yet has dignity and avoids falling into the pit of the obvious. The composer's treatment of his material is somewhat in the Schumann style, and the result is highly gratifying.

To One in Paradise, song, by *Lee S. Roberts*, to the poem of *Edgar Allen Poe*. In this song the Roberts of music-roll fame has tried his hand at something quite different, and with success. The Roberts of popular music is by no means hidden, which is not to be regretted, for the song is singable, and its effectiveness on the concert platform is assured. If all who wrote art songs were as unafraid of writing a real melody, we might hear their works more frequently.

Cloudlets, a somewhat trivial, though pleasing song for high or medium voice, by *Meta Schumann*.

Call of the Wild, a matin song, by *Oley Speaks*. To the verses of Frederick H. Martens, this song is melodious, and builds up an effective climax.

A Correction

By an error in the March Musician, the list of compositions published by the B. F. Wood Music Company of Boston was credited to the Boston Music Company.

A Russian Nationalist

A biography that allows for the faults of its subject always commands respect, and in his critique of Musorgsky*, M. D. Calvocoressi has given us one of the finest estimates we have yet had of this characteristically national Russian composer. The first chapter of the book is devoted to a discussion of Musorgsky's place in the Russian school, and while we cannot quite agree with the author's statement that Russia has never produced a single first-class work which does not contain all the characteristics of "nationality," yet it is an undeniable fact that the Russian school of nationalists to which the "big five" belonged (Musorgsky, Cui, Berodin, Balakireff and Rimsky-Korsakoff) is one of the truly important factors of Russia's musical product.

Especially interesting and valuable is the author's chapter on Musorgsky's realism, explaining how the composer wrote only as subjects appeared to him, never drawing on his imagination for development. The flaws in Musorgsky's technique of composition are all admitted by Mr. Calvocoressi, and, he further admits that completely satisfying compositions, even complete pages, are rare with Musorgsky. The author is a true believer in the Russion's genius, and his analysis of all the compositions is thorough and scientific, as well as appreciative.

This book is valuable not only for the information it gives of Musorgsky, but also for its discussions of other Russian composers, and for its chapters on nationalism and realism in art.

**Musorgsky, the Russian Musical Nationalist, by M. D. Calvocoressi, translated by A. Eaglefield Hull; London, Kegan Paul, Trench, Trubner & Co., Ltd.; New York, E. P. Dutton & Co.*

Principles of Piano Practice

In the introduction of his new book* on piano practice, James Friskin claims that the increase of pianists who are well equipped technically is largely due to the fact that the teacher of to-day is faced by the demand for exact analysis in place of the guess work sufficient a generation ago. Says the author: "The pianist's muscular processes are now so much better understood that the would-be teacher must be ready not only, by verbal directions or actual illustration, to show what is wanted, but also explain how to get it. There has already been a partial revolution in methods of instruction; and the kind of teacher, not uncommon in former days, who relied for the solution of every technical problem upon the admonition—"Go home and practice," is gradually disappearing.

And so, following up the admonition to clarity in directions the author shows us "how to do it" in regard to practice, and his second chapter is devoted to Concentration —The Objective Attitude of Mind. In the following chapter we find a discussion of the necessity of Definiteness of Aim, followed by "Attention — 'Horizontal' and "Perpendicular,' (in playing contrapuntal and harmonic styles) the uses and dangers of slow practice, the Place of Technical Studies, Correction of Faults—the Influence of Habit, Mental Realization of Sound and Touch Impressions, and Reading at Sight.

One point made by the author is especially worthy of mention—namely that one of the great evils of continued practice consists of the pupil's not learning to listen to what he plays, and also the old theory of learning the notes first, and the expression afterwards. Mr. Friskin quite rightly says that in the latter case "expression" never will be acquired.

**The Principles of Pianoforte Practice, by James Friskin; New York, The H. W. Gray Co., pp. 36.*

More Chapters of Opera

Following as a sequel to his *Chapters of Opera*, published some ten years ago, Henry Edward Krehbiel, the dean of New York music critics, has published his historical* and critical observations and records concerning the lyric drama in New York from 1908 to 1918. Mr. Krehbiel's scrap-book is famous, his critical faculties and judgment of art more so. The decade covered in the book includes Hammerstein's struggle in New York, Philadelphia and London, his defeat but lasting influence, partly through the Chicago Opera Company; the commencement of Gatti-Casazza's long reign at the Metropolitan; the failures of light opera at the New Theatre, and later of the Century Opera Company's two seasons of popular priced opera in English; the coming to America of such personages as Puccini, Humperdinck, Galli-Curci, and Toscanini.

The work is written in chatty, at times almost gossipy, style, but this becomes a highly attractive feature when we note the importance of the events discussed in this manner. Every happening is relegated to its proper place of relative importance, and upon reading the book we find that we have gained a broad outlook on the history of modern opera in America. Controversies are aired, disputes between artists and impressarios discussed at length, the trials and tribulations of those at the helm are set forth, the failures of various managers explained, and a complete history given of all new operas and revivals.

The appendix is devoted to a chronological list of the works performed at the Metropolitan and Manhattan, with complete statistics of the nationalities of the composers. Such a work is invaluable in American musical history, and should be in the library of every musician and teacher.

**More Chapters of Opera, by Henry Edward Krehbiel; New York, Henry Holt & Co., pp. 474.*

For the Leaders of Community Singing

For the first time, to our knowledge, a handbook has been published for the community song leader.* The authors, Marshall Bartholomew and Robert Lawrence, have set down the results of their experience in army song leading, and training song leaders, and have gotten together a most helpful little book for anyone interested in this work. There are chapters on how to conduct, the most effective gestures, and the book abounds in illustrations and diagrams of the motions necessary for every rhythm.

Then, too, there are chapters on how to organize comunity choruses, how to institute singing in industrial plants, and, possibly most interesting of all, how to bring music to various neighborhoods by means of the "sing wagon."

**Music for Everybody, by Marshall Bartholomew and Robert Lawrence: The Abingdon Press, New York and Cincinnati. pp. 120.*

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The summer courses of the New York School of Music and Arts, of which Ralfe Leech Sterner is the director, will commence May 15th and last until September 1st. The vocal course and the pianoforte course consist of six weeks tuition, which may be extended to ten weeks at the option of the pupil. The vocal course includes two private lessons a week with Mr. Sterner, classes in sight singing, conducted by Leila Yale, classes in harmony and counterpoint under Alexander Pero, classes in interpretation, rehearsals of songs, daily work in pedagogy, and Mr. Sterner's lecture course embracing subjects from voice anatomy to Grand Opera. The piano course includes two private lessons a week, classes in musical analysis under Aloys Kremer, pianoforte pedagogy, under Frank Howard Warner, classes in pianoforte performance and criticism under Arthur Friedheim and Mr. Pero's course in harmony and counterpoint.

Bauer at Institute

The Institute of Musical Art of the City of New York announces that a series of ten classes for piano study will be conducted by Mr. Harold Bauer during the five weeks beginning May 11, 1921.

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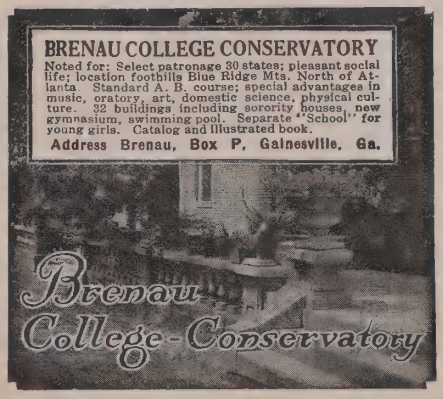
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Summer Plans for Granberry School

The summer courses at the Granberry Piano School, Carnegie Hall, New York City, will be held during May, June, July and August. The courses are planned for teachers, pianists, accompanists and amateur musicians, and the subjects taught will include the development of pianistic technique, interpretation and repertory, musical pedagogy, harmony, counterpoint, composition and orchestration. The faculty, in addition to the director, George Folsom Granberry, will include Dr. Nicholas J. Elsenheimer, Glenn C. Clement (until July 30th) and Miss Annie G. Hodgson. Entrance may be made at any time during the session.

Recital at Boston School

To commemorate the completion of its first year, the Boston Conservatory of Music gave a pupils' recital on February 6th. Pupils from the pianoforte, voice and violin departments furnished the programme which included operatic airs from Verdi and Puccini and compositions by Beethoven, Chopin and Chabrier. Three days later Hans Ebell, head of the pianoforte department, gave a recital of his own, playing the seldom heard Sonata in B flat major by Glazounoff, and pieces by Rameau, Debussy, Albeniz, Chopin, Rachmaninoff and himself. The Boston Conservatory has grown rapidly in the twelve months of its existence, and already plans are under way to enlarge its occommodations.

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N. E. Conservatory Dramatic Recital

The Friday afternoon series of dramatic, operatic and dance recitals held every year in Recital Hall of the New England Conservatory of Music, Boston, began its half year on February 11th with a general programme. "Poppy Land," an original pantomime by Rosette La Page, had its first presentation. The Poppies were Hazel Smart, Frances Perry and Selena Coburn; an American tourist, Henry Kungs; Jeannette, a maid, Burdean Stevenson. The one act play, "Fine Feathers Make the Woman," by George Parton, was enacted by Rosette La Page, Frances Perry, Eleanor Clarage and Jack Henshaw. Song numbers were: "A Madrigal of May," from "The Jest," Geraldine Hooper; "The Shut-Up Posy," Gertrude Hubbell; Liza Lehman's "There Are Fairies at the Bottom of Our Garden," Ruth J. Fred.

Foch to Conduct Student Orchestra

The American Orchestral Society has been formed for the purpose of developing musical talent in America through the establishment in New York of a central training orchestra and the formation of neighborhood musical groups working in conjunction with it. The project is purely educational and is not designed to enter the concert field or to compete with existing symphony orchestras or with the work now being done by institutes of music. On the contrary, the hope is expressed by its founders

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that it will maintain a supply of American trained musicians by providing them with a high type of ensemble training in orchestral work and an opportunity to study conducting, hitherto obtained only in foreign countries.

Articles of incorporation of the Society have been approved by the Supreme Court.

The program of the Society provides for the founding of a central orchestra of fifty or sixty first rate musicians under the leadership of Dirk Foch, the formation of neighborhood groups of amateur musicians, and co-operation with local musical organizations already in existence. The promising members of these groups will be given opportunity to play in the central orchestra, to study conducting under its leader, and to receive the training which such practical work and association will afford. Counsel and instruction will be given free to the members of the local musical bodies. It is planned to have the central orchestra visit the local groups and hold popular concerts in their localities as well as its home quarters.

Wind Instruments Taught at Settlement

The Music School Settlement, 55 East 3rd Street, is now enrolling pupils for lessons at a very moderate rate on all the wood-wind and brass instruments. Arrangements have been made with competent teachers, and classes are now being formed in cornet, trombone, horn, oboe, clarinet, flute, etc. In addition to regular private lessons, pupils may play in students' band under the direction of the well known bandmaster, Signor A. Liberati.

Amateur players of band instruments whether or not enrolled in the School, are invited to join the band.

Annual Institute Concert

Aeolian Hall was filled to overflowing on the occasion of the eighth annual public concert of the Institute of Musical Art given on Saturday evening, February 26th. The program consisted entirely of the works of Beethoven, in commemoration of the 150th anniversary of the composer's birth. The Eroica Symphony was played with strength and clarity by the student orchestra under the baton of Frank Damrosch. Two students divided the honors in the playing of the Concerto for Violin, one playing the first and the other the next two movements of the concerto. The concluding number on the program was the Choral Fantasy for Piano, Orchestra and Chorus, the soloist and chorus consisting of students.

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IN THE CONCERT HALLS

THE curtain has risen on the last act of the concert season, and ere long we will be able to determine what the year 1920-1921 has brought us, what new artists have been discovered, and what new compositions from the pens of the known and the unknown have been brought to the light. The orchestras are already announcing their last performances of the season; the Chicago Opera Company, with its visit to New York over, has embarked on its regular post-season tour. Although the recital halls in all cities are still harboring debutantes and veterans twice a day, it will not be long before their lights are finally dimmed.

The Operas

During the month the Chicago Opera Company presented in New York Leoncavallo's posthumous opera *Edipo Re*, founded on Sophocles one-act drama *Oedipus Tyrannus*, and composed especially for Titta Ruffo. This opera had been given in Chicago earlier in the season. In its review of the performance the *N. Y. Journal* said: "It exposed Leoncavallo's ultimate impotence even more pitilessly than does 'Zaza,'" and again, "The trouble with Leoncavallo's 'Edipo Re' is that it possesses neither true sincerity nor any but the paltriest sort of warmed-over prettiness." On the other hand, Katherine Spaeth in the *Mail* said, that although it is not all beautiful music Ruffo has to sing, "much of it is interesting, in a far more modern idiom than 'Pagliacci.'"

Practically all of the writers who heard the performance are agreed that Leoncavallo was not the man for the task of writing music to such a horrifying drama, the plot of which deals with the King who had unknowingly murdered his father and discovered that his wife was his mother. Such a subject, it would seem, is fit only for a Strauss or a Stravinsky, and not for an Italian of "Pagliacci" fame. In addition to Mr. Ruffo in the title role, the cast included Messrs. Paillard, Dentale, Defrere, Oliviero, and Dorothy Francis. Marinuzzi conducted.

It almost seems as though the function of the newly produced operas were to terrify the listeners, for, in addition to *Edipo Re* at the Manhatan the subscribers of the Metropolitan witnessed the first production of the Karel Weis opera, *The Polish Jew*. This opera is an adaption of an Alsation story by Erckmann and Chatrian, immortalized by Henry Irving as *The Bells*. The plot deals with retribution for murder, and a whole act is devoted to the nightmare of the conscience stricken man who finally dies while dreaming that he is in the hands of the executioner. The chief interest of the performance lay in the first Metropolitan appearance of Emile Caupolican, a real Indian chieftain, whose father was a member of a Chilean tribe and his mother a Frenchwoman. Caupolican has spent the greater part of his life in France and his training has been entirely European.

Of his work in the opera Pitts Sanborn wrote in *The Globe*: "The chief's voice is of ample power and of very unequal quality. But the combination of ease, clearness and naturalness in his English diction I have never heard any one else quite attain in opera. The English version of the text was the work of Sigmund Spaeth and Cecil Cowdray. In speaking of the music, Mr. Aldrich of the *Times* said: "It is all as it should be—but it is all ineffective and dull. It rolls out of the listener's one ear as fast as it rolls in at the other."

In the supporting cast were Kathleen Howard, Raymonde Delaunois, Mario Chamlee, Angelo Bada, Robert Leonhardt, William Gustafson, Louis D'Angelo, and Paolo Ananian. Artur Bodanzky conducted.

Due to Caruso's lamented illness, from which he seems to be slowly recovering, Banjamino Gigli performed the leading tenor role in the Metropolitan revival of Giordano's *Andrea Chenier*, the plot of which deals with the poet who mingled in French revolutionary politics. This opera had its first New York hearing in 1896, during Colonel Mapleson's last season at the Academy of Music, and thirteen years ago Oscar Hammerstein gave it a single performance at the Manhattan in honor of Eva Tetrazzini and her husband Cleofonte Campanini. Richard Aldrich in the *Times* proclaims *Andrea Chenier* "far and away the best of Giordano's operas that have been heard here," and states that "if *Andrea Chenier* is likely to cause less stir from any novelty of style and treatment than it did when it was first heard here, it is likely to find a real popularity and to gain immediate favor." On the other hand, Mr. Finck of the *Post*, admitting that the composer has the operatic instinct and knows how to write effectively for voices, holds that there is little melodic invention or other evidence of originality in the score. Said he: "The opera * * * is woefully commonplace in its music." Besides Mr. Gigli, the cast included Giuseppe Danise, Kathleen Howard, Claudia Muzio, Mario Laurenti, Adamo Didur, Angelo Bada and Paolo Ananian. Moranzoni conducted.

With the Orchestras

The New York Symphony under Walter Damrosch has been merrily swinging along its way with its Historical Series of concerts, and with the all-Wagner program scheduled for March 17th the series will have ended. Mr. Damrosch has endeavored to show the development of symphonic music from its earliest days, and it is quite fitting that the concerts should close with a program devoted to the greatest of all

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writers for the orchestra. Among the recent concerts have been that devoted to modern French writers, and an American program. At the French concert the composers represented were d'Indy, Debussy, Roger-Ducasse and Ravel. Alfred Cortot, pianist, was the soloist in the Debussy Fantasy for piano and orchestra. The American program fittingly opened with Chadwick's academic, and it must be confessed, somewhat eclectic Sinfonietta in D, MacDowell's refreshingly original "Indian" Suite, three movements from Captenter's droll "Perambulator" suite, Loeffler's ingeniously descriptive "La Vilanelle du Diable," the late Charles Griffes' imaginative "White Peacock," Mr. Damrosch's own somewhat bombastic music to Sophocles' "Electra," and, as a fitting climax John Powell's electrifying "Negro Rhapsody," with the composer at the piano. This last work has probably been heard throughout the country more than any other contemporary work, and it shows us that there is living a truly American composer who has something to say, who says it in a manner original to himself, and who does not need to go to other "schools" to borrow his idiomatic style of expression.

The performance from manuscript of Reginald Sweet's prelude, "Rider's to the Sea," was among the interesting features of the month's Philharmonic concerts in New York. The prelude is the introduction to the composer's opera of the same name, a setting of J. M. Synge's tragedy, performed a few season's ago by the Irish players in New York. Of the prelude the *Herald* said: "As a mood picture the composition has unquestionable value. It is poignant, searching and crowding with shadows. It would undoubtedly have been a stronger and more independent work if its creator had never heard Tristan und Isolde." Other critics were struck by the similarity to Wagner's work, and Mr. Murray of the *Brooklyn Eagle* stated that "they rode to the sea in the arms of Isolde." The *Evening Journal* said, "the music very well made and respectably orchestrated," and after mentioning that it is thrilling little Marche which skillfully avoided the triteness too common to compositions in this form, two etudes, and the Passacaglia Opus 6.

To Erika Morini has been awarded Maud Powell's violin, for which provision was made in the late violinist's will that it should be kept for a chiefly a paraphrase of Wagner, adds that "Mr. Sweet is still young enough to hold the potentialities of individuality in his further growth."

Among the interesting novelties presented by the National Orchestra in New York, under the leadership of Willem Mengelberg, were the Schoenberg "Verklaerte Nacht" for strings, the Corelli concerto grosso for two solo violins and solo violincello, with accompaniment of harpsichord, organ and strings, and the Strauss orchestral suite "Der Burger als Edelman," from the opera based on Moliere's play "Le Bourgeois Gentilhomme." This was New York's first hearing of the Strauss work.

New York was also treated to a performance of Brahm's Requiem by the Philadelphia Orchestra and chorus—one of the finest performances of this masterpiece that the metropolis has ever heard.

The Chicago Orchestra has returned to its home city and is successfully playing the last concerts of its season. Chicago has also heard the La Scala Orchestra under Toscanini, and the great Italian conductor scored as great a success in the mid-western metropolis as he achieved in New York.

In Boston, the Symphony under Mr. Monteux has been giving its audiences the usual concerts of high standard, and among the novelties presented have been the Strauss suite from the Moliere opera, played in New York by the National, and a suite drawn from Carpenter's ballet "The Birthday of the Infanta."

The Recitals

Among the notable events in the concert field has been the coming of Erno Dohnanyi, the Hungarian composer pianist, whose compositions are becoming well known in this country. At his first New York recital Mr. Dohanyi displayed virtuosity of the first order, and although his touch was inclined to be uncompromisingly hard at times, his playing displayed a thorough musicianship and a complete mastery of his instrument. Among his own compositions were his Rhapsodies in F sharp minor and C major, a truly woman violinist who, by her talents and genius, should prove herself worthy of the rare instrument. Godfrey Turner, the husband of Mme. Powell, brought the instrument from the safe deposit vault and himself presented it to the youthful virtuoso. Miss Morini has given two more recitals during the month, five appearances altogether in New York, and at each concert has established herself more firmly as by far the greatest "find" of many seasons.

Paul Kochanski, who made his debut with the New York Symphony a month ago, gave his first recital in March, and confirmed the good impression he made at his former appearance. The mere fact that when he played with orchestra he chose the Brahms concerto, rather than one of the violinistic "pot-boilers," had won the respect of musicians throughout the city, and a notable gathering attended his recital. An interesting feature of the program was the performance of a Notturno by a composer with whom we are as yet unacquainted, Karol Szymanowski. Of this work Mr. Gabriel of the *Sun* said: 'The audience revelled in it. The prismatic modernity of the thing is going to beguile violinists far and near—if they can play it. For there are rhythms in it of knotty experimentation. Enter, anyhow, the thirst for Szymanowski."

Janet Van Auken, a young American soprano, was among the debutantes who made their bow during the month. At her recital she disclosed a rare intelligence and a musicianship tempered, perhaps, by a little too much restraint, but withal a voice of considerable beauty and power. Her program contained English, German, French and American songs, all of them sung in the original language, and a large audience testified its approval with applause. Of her recital the *Mail* said: "If she would only release her voice to its full scope, an impressive vitality would be added to her already significant art."

Mischa Levitzki bade New York a farewell for two years at his last recital of the season and included on his program two manuscript compositions of his own, Invocation and Faith, and Valse Sentimentale, as well as two numbers from Dohnanyi's Winterreigen, Opus 13. Mr. Levitzi will be sorely missed, for although there is a flood of pianists upon us, artists of such rank are always welcome.

Josef Hofmann is scheduled for his third recital of the season the later part of the month, and besides various old favorites he will play compositions by Sgambati, Ganz

and Scriabine. Juan Reyes gave his second recital, and was able to render an even better account of his talents than at his previous concert, when he arose from a sickbed rather than postpone the recital.

Among the vocalists who have appeared in New York, have been Hulda Lashanska, who gave a recital under the auspices of the McGill Scholarship Fund of the Institute of Musical Art, Marguerite D'Alvarez, Josef Schwarz, whose intensely dramatic power causes us to wonder why he does not appear with one of the leading opera companies, George Meader, who has firmly established himself as one of our foremost concert tenors, and the Homers, Louise and Louise, Jr., who sang a delightful program drawn from such masters as Haydn, Schubert, Handel, Mozart, Gounod, Brahms, contemporary writers including Carpenter and Bridge, and the husband and father of the concert, Sydney Homer, represented, among other songs, by his Banjo Song arranged for two voices.

Benno Moiseiwitsch and his talented wife, Daisy Kennedy, gave a sonata recital, and played the Brahms D minor sonata for violin and piano the Patoire Poeme Sonata, and the ever increasingly popular sonata by Cesar Franck. Ossip Gabrilowitsch and Alexander Schmuller were also among the distinguished soloists who have combined forces in chamber music.

Alma Gluck was warmly welcomed back to the New York concert stage when she appeared in joint recital with her husband, Efrem Zimbalist.

Among the month's recitals in Boston have been the joint appearance of Mischa Levitzki and Mme. D'Alvarez, Lawrence Haynes in a choice program of rare songs, a joint concert by Robert Schmitz and Louise Homer, Jr., a concert of piano music by Rachmaninoff, and a violin recital by Helen Jeffrey.

Chicagoans have had their full share of recitals, and among the pianists who have appeared in the windy city are Ignaz Friedman, Mischa Levitzki, Augusta Cottlow, Ossip Gabrilowitsch, Harold Bauer and Joseph Lhevinne, with Mme. Lhevinne. Among the violinists have been Albert Spalding, Fritz Rink and Abram Sopkin, while the vocalists have numbered Lydia Ferguson in a costume recital, and the ever welcome Reinald Werrenrath.

J. T. H., Jr.

"The Music of the Discs" *By "Recordo"*

THE development of an appreciation of the better class of music has always been the policy of the leading talking machine companies, and each monthly issue contains records in which every music lover will be interested.

"Recordo" will review each month in this page those which he believes will be of most interest to our subscribers, and of the most assistance to teachers in their work.

Brunswick

An example of an old-time song presented with convincing simplicity and also dramatic vividness, is Dorothy Jardon's singing of "Annie Laurie." Another appealing Brunswick vocal record in this month's list is a double disc, offering on one side the sensuously drowsy Barcarolle from Tales of Hoffmann, sung by Marie Tiffany and Elizabeth Lennox, and on the other, Massenet's "Elégie," sung by Miss Tiffany alone, with the usual violin obbligato.

There are two violin records. Max Rosen's interpretation of César Cui's "Orientale" is poignantly tender, almost wistful — emphasizing the sweetness of the exotic melody rather than its dramatic color. Elias Breeskin attests his versatility by his lightsome playing of Pierné's dainty Serenade and (on the reverse of the same disc) by his rich vibrance of the double-stopped harmonies of "The Old Refrain" (Kreisler transcription). Passing from strings that are bowed to those that are struck, we have a dazzlingly polished performance of MacDowell's "Witches' Dance" by Leopold Godowsky. Piano students who have struggled with this composition—it has suffered much since MacDowell wrote it—may listen and learn and envy.

Columbia

A new tenor whose gifts should win him wide popularity is Tandy Mackenzie. He makes his phonograph début with "I Hear You Calling Me." He sings it altogether Delightfully and without sentimentality. Hipolito Lazaro, a tenor who is not new but whose records have been less frequent than we might wish, gives an impressive delivery of "Eili, Eili!" Even those hearers for whom the words have no significance will feel the primitive power of this old Jewish melody, here nobly sung. But in sheer magnificence of voice no one surpasses Riccardo Stracciari who this month sings with gorgeous gusto the spirit Fishermen's Song from Gioconda, assisted by a lusty chorus. This is as hearty a record as we have ever heard.

Thrills of a quieter sort are to be found in the violin playing of Duci de Kerekjarto. Drdla's graceful Serenade as we know it ordinarily is merely charming; Kerekjarto makes it enthralling, electric. Not all the violins in the Metropolitan Opera House Orchestra with woodwinds and brass to assist them, can play as amazingly as his one fiddle —but, under the baton of Giuseppe Bamboschek, they do give us a pair of colorful chunks of opera: the Overture to Vespri Siciliani, and Selections from Lucia, including the well-known sextet.

Edison

The highest honors in this month's Edison list are carried off by a low voice — Arthur Middleton's. His singing of "Pale Moon" (Logan), an Indian love song with woodwind and harp accompaniment, is the acme of artistry. It holds the hearer as with a spell. On the reverse of this disc is the more familiar but less poetic "Kashmiri Song" by Amy Woodford-Finden, sung effectively by Maggie Teyte.

Two short songs—Hahn's "Were My Songs with Wings Provided" and Moszkowski's "Serenata"—sung with delicacy by Betsy Lane Shepherd, serve as companion numbers to Tosti's "Parted," sung by Thomas Chalmers. All three are pleasingly done, but it is a pity that the exquisite French words of the Hahn song beginning "Si mes vers avaient des ailes" are so lamely translated.

Adroit drollery of an unusual sort is to be found in the four miniature movements from Tchaikowsky's Nut Cracker Suite, played by the American Symphony Orchestra. The dainty absurdity, the whimsical ingenuity of the instrumentation shows what a supposedly gloomy Russian can do when he gets on a high hobby horse.

Emerson

Gradually this company, which has specialized in popular hits, is entering the field of standard music. This month's Emerson list includes two double-faced records which merit serious consideration. They are "Out Where the West Begins" (Phil-

(*Continued on Page 38*)

The Musician

The Music Teacher's Magazine

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NEW YORK, APRIL, 1921

WE ARE now on the home stretch of the teaching year with hardly two months to go before pupils will be closing their books and declaring their freedom from practice. The next few weeks should be finishing time. A few things well done are infinitely better than a large number half-baked. Your pupils can carry over to the next year anything that they have really perfected. The completely learned piece they will play for their own amusement during summer time; the one imperfectly learned will completely slip away. So, from now on, would it not be a good plan to aim to have as many perfected pieces as possible in each student's repertory? Don't take on anything new. Review the old ones and keep steadily at these recently taken up until they are completely finished, and can be considered an actual part of the student's repertory. If you work with this in mind, summer will mean but little loss in the pupil's stride forward.

WE ARE exceedingly glad to announce to our readers that the Primary Teachers Guide department will hereafter be under the guidance of the experienced hand of Miss Margaret Anderton. Miss Anderton hardly needs any introduction from us to music teachers and music lovers anywhere in the country. As directing head of the School of Piano Playing and Musicianship in New York, she has developed the study of teaching teachers and training musicians along original and effective lines. The corps of teacher pupils who have received her training and are working under her hand is producing unusual results with beginners. Many teachers will remember her as the inventor of the Music Sight Playing Cards and many of our readers will probably be using her Music Dream Stories. There will be few who will not know something about her in musical journalism, and as a concert artist giving unusual programs, she will probably be familiar to the majority of music lovers of the country. Out of her rich experience covering all types of problems in music teaching, Miss Anderton will be glad to give aid to all subscribers of THE MUSICIAN and invites inquiries of all kinds for her department, contributions of programs, accounts of successful teaching plans, and she looks forward to a personal relation with all subscribers, whom she invites to become active members of her Contributors Club.

THE School Music Department calls for your support too, particularly if you are in school music work. Under the able directorship of Howard Clark Davis, it will be able to help you in problems; direct you sources of information; recommend material to you; and in a hundred ways, lighten your burden. Send in your queries and let us answer them not only for your benefit, but for the benefit of the whole field.

THE activities of the dean of American music, John Knowle Paines, are brought to memory again through the announcement that his widow has established two traveling scholarships in music for Harvard undergraduates (Freshmen excepted). It is pleasant to know that the kindly, ever friendly, and encouraging spirit of "J.K." is to be commemorated in so practical and fitting a way.

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Recordo

(Continued from Page 36)

leo) and Pinsuti's "Bedouin Love Song"—the Western front being sung by Royal Dadmun, and the Eastern front by Charles Laird—both pleasingly; and an operatic double disc offering "E lucevan le stelle" from Tosca and "Vesti la giubba" from Pagliacci, sung by Max Bloch, a tenor new to us but who possesses not only fire but also some finesse.

Pathe

The Pathé Company are evidently very well satisfied with Tito Schipa for they have added unto their roster a tenor with a voice so like Schipa's that it will be hard to tell their records apart. His name is Aristodemoa Giorgini. He sings with charming delicacy "La Paloma" and the Serenade from Don Pasquale (Donizetti). His voice has a fresh, sweet quality unmarred by the suggestion of strain.

We were surprised to find in this list a double-faced record by Emma Calve—the Gypsy Song from Carmen, and a ravishingly pretty little Barcarolle by Gounod. We do not know when these numbers were recorded, but they are charged with the magnetism that is Calvé.

A more ordinary yet likeable record is that whereon Percy Hemus, baritone, gives us two sentimental ballads by Arthur Penn — "The Lamplit Hour" and "Colleen o' My Heart."

The outstanding instrumental record is a pair of admirable piano numbers played by Joseph Lhevinne. These are Schumann's vivid tone sketch of a smuggler, "El Contrabandista," full of romantic color; and a series of short variations on a theme in Schottishe form by Beethoven, arranged by Busoni.

Victor

To do justice to Victor's extensive and sumptuous array would take an entire page of this magazine. Resigning ourself to the fact that art is long and space is limited, we shall confine enthusiasm to brief mentions.

There are two superb operatic records. Louise Homer's golden contralto is heard in the Song of Spring, from Samson et Dalila (Saint-Saens); and Benjamino Gigli's limpid tenor soars in the aria "Dai campi, dai prati" from Mephistophele (Boito).

The song records are seven. Besides three ballads of the day which are presented with a degree of artistry that must give their composers immense gratification—"Colleen o' My Heart" (Penn), sung by Reinald Werrenrath; "Lassie o' Mine" (Walt), sung by Edward Johnson; and "Thoughts of You" (Ivor Novello), sung by Frances Alda—in addition to these there is the old English hunting song "John Peel" delivered with splendid spirit by Emilio de Gogorza; and a double disc offering two simple heart songs "I Have a Dream" (Austin) and "I Cannot Sing the Old Songs" (Claribel), sung with sympathetic contralto quality by Merle Alcock (who would boast a red seal instead of a blue one if we had anything to say about it!); and a quaint pair of old Irish folk songs in the archaic pentatonic scale "The Next Market Day" and "A Ballynure Ballad" (both on one side of a disc), sung just as they should be by John McCormack. But loveliest of all is Galli-Curci's singing of "When Chloris Sleeps" (Samuels). The trilling perfection of this record is beyond the reach of any adjective.

Turning to instrumental music, we have Heifetz playing Paul Juon's delicate "Berceuse," to which is added to fill out the breadth of the disc a slight little waltz by Glazounow. Heifetz's phrasing is exquisite as always; but no more so than that of Hans Kindler, who plays the old Italian song "Nina" by Pergolese, transcribed for violoncello.

This month brings us, too, the first talking machine numbers of Toscanini and his Scala Orchestra—the Minuet and Finale from Mozart's Symphony in E Flat Major. They have the Toscanini touch, but the recording is not quite so satisfactory as that of some of the numbers made by the Philadelphia Symphony which has had greater experience in the laboratory. To compensate us this slight disappointment, the recording of the Flonzaleys playing Glazounow's "Interludium in Modo Antico" (Op. 15, No. 3) is the finest yet.

Vocalion

Most notable in Aeolian's list this month are two soprano records. Evelyn Scotney, a singer comparatively new to the phonograph public, proves herself a coloratura of exceeding charm and brilliancy by her deft delivery of "Voce di Primavera" (Strauss), a blithe and lilting waltz song apropos of spring. Less ornate but of exalted beauty is "The Star" (Rogers), sung by May Peterson. Never has her vocal art revealed itself so nobly, never has her concert self been more lost in the spirit of a song. Words, music, voice, accompaniment: all are combined into a unity of rare delight.

Other Aeolian records of interest are the "Sprito gentil" aria from Favorita (Donizetti), effectively sung by Giulio Crimi; an appealing arrangement of the hymn "Abide With Me," sung by John Charles Thomas and a male quartet; and Kreisler's adaptation of Dvorak's "Indian Lament" played with nice feeling by Sascha Culbertson, violinist.

Choir and Organ

(Continued from Page 28)

cal effect of the rest is to induce the mind to revert to the note before the rest, and so to prolong the sound; to counteract this the note must be apparently shortened in order that it shall appear of the right length.

The note at the end of the phrase is in a somewhat different relation to what follows; the first sound in the following phrase *must begin on time*, hence (since breath must be taken for the next phrase) the last note in a phrase must be shortened for a breath-taking period. Universally, choirs will take the breathing-time *out of the measure*, thus lengthening the measure. Unless, indeed, they have ben drilled long and faithfully on the point.

(To be continued)

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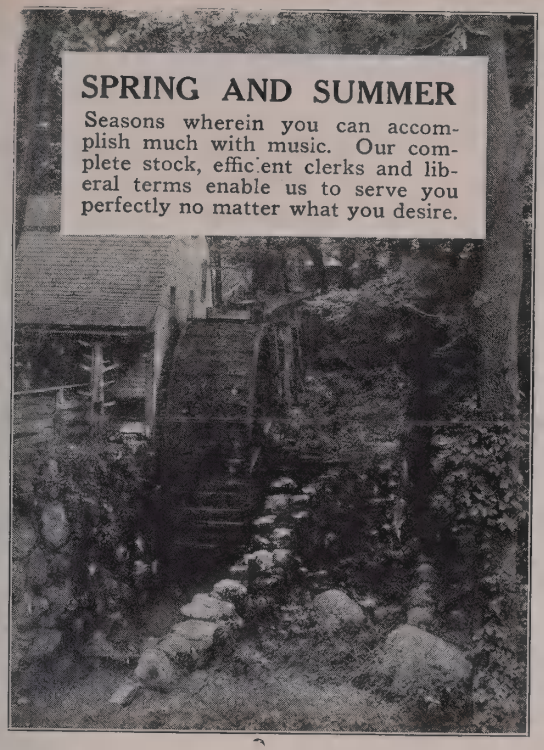
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Wind Instrument

(Continued from page 29)

may be the means of calling the attention of some careless player to the proper adjustment of his tuning slide.

(*To be Continued*)

Wind Instrument Study in the Public Schools

The study of music in the Public Schools might well be carried further than the vocal work at present being taught to their pupils. In every school are children who would welcome the opportunity to study instrumental music, especially if the objective point of that study were the support or accompaniment of class singing. Wind instruments would no doubt be the most desirable for the reason that they are more readily learned than are stringed instruments, and their study presents hygienic considerations that should commend themselves to those interested in the healthy development of our young people.

In all schools it would be a good plan to have a well balanced equipment of wind instruments, permitting boys, or even girls, who so desire, to take up the study of the same. In connection with the school should be a music room, fitted with all accessories requisite for carrying on instrumental work.

One hour daily, divided into thirty minute periods morning and afternoon, devoted to the study under a competent instructor, would be productive of excellent results in a few months, and add a new feature of interest to school life. A band thus formed could be used to accompany the singing, and also be employed as an aid in calisthenics, its rhythms regulating the movements and investing them with greater interest and significance. Further, the presence of a school band would incite the other children to form themselves into companies for the performance of military and fancy evolutions. The school life of children cannot be made too bright, nor invested with too much that is interesting. Moreover, there is no other subject that appeals so generally to the child nature as music. Music to them is a synonym of mirth, but it is mirth of a refined sort. This pleasure, this polishing and refining, this imparting an accomplishment, may be carried on in every school at a cost that, compared with the value of the work performed, is almost too trivial to consider. What is required is a greater liberality of mind, less of the spirit that measures the value of everything in dollars and cents, and a keener desire to impart to children accomplishments that shall in later years make them more sociable and desirable as companions, less prone to seek vicious pleasures, seekers after beauty in all things, and clean minded citizens such as this great nation should consist of.

Proper musical training, vocal and instrumental, is an auxiliary aid in general education, giving zest to the study of drier if more practicable subjects. Hence, the time devoted to that purpose, far from being lost, is a positive benefit, whether it be considered as spent in the acquisition of a knowledge of music, or as a stimulating recess taken to tone up the nervous system for renewed effort to grapple with other features in the scholastic course.

Education in instrumental music in the schools, therefore, possesses practical value, and as such it should be placed on a level with other subjects, provided in the same spirit of liberality as elsewhere obtains, and carried on in a thorough manner by trained and competent instructors.

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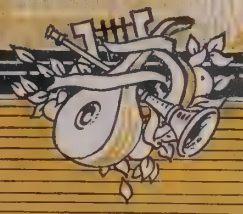

Recreational Value of Summer Study

By John Tasker Howard, Jr.

Popular Music in Vocal Teaching

By Nannie Joseph

A Plea for Moderation

By Harry Colin Thorpe

The Pupil's Own Summer School

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The Pupil's Own Summer School

A Use of the Music Memory Contest Idea That Will Keep the Young Student Thinking Music During the Summer Holiday

THERE are very few pupils who will not benefit by some musical work during the summer months. To be out of touch with music entirely for a period of months will make the average student actually lose ground, and several weeks' work, perhaps even months will be needed to put him where he was at the end of the previous season. It is hardly to be questioned that the wise teacher before letting the pupil depart for the summer's holiday, will lay out some sort of mild study program. In most cases, however, it will be offered more in hope, than in expectation that it will be carried out, and the teacher rarely expects that any real "work" that has been suggested will bear examination at the beginning of the first Fall quarter. Excuses are the usual offering from the returning youngsters, unless they are gifted with unusual seriousness, or have more than ordinarily watchful and ambitious parents.

A proportion of music teachers, whose professional interest is at stake, will spend some of their summer time in a "master class" but only, alas, a proportion. And even these classes for grownups must be given, to some extent, the character of play. So we can hardly expect any "summer work" plan to succeed with the smaller students unless it too has in it considerable of the play element.

The "play element" embodied in the Music Memory Contests which during the past years have become increasingly popular throughout the country is the key to their success. They require quickness of mind rather than application, though the latter is, no doubt, the factor that brings out the real winners. But it is, of course, fun to listen to selections of good music played over and to try to recognize them. And familiarity with good music is a big step along the road to musical culture, and to a serious interest in music.

> Here is a musical game that will last all summer. It will bring out from the cabinets the neglected recordings of good music which are too quickly supplanted by the easier-to-listen-to popular music of to-day, or the merely utilitarian dance numbers.

For student summer work it is easy to take a tip from the Music Memory Contest—thanks to the prevalence of the phonograph and player piano in our homes, and to the good music records and rolls that are available. Suggest to your pupils when they leave you for the Summer that you intend to have a Music Memory Contest when the class reassembles in the fall. Tell them that you want them to hear all the good music they can during the Summer, on player piano or phonograph, band, hotel orchestra, hurdy gurdy or what not; that they are to familiarize themselves with it, getting correctly name of composer and composition, and be prepared to play from memory melodies on the piano, or hum them for you, also to identify compositions from their lists when you play them. At your option you can offer a little prize or medal for the student that makes the best record—age, etc., being taken into consideration of course.

Here is a musical game that will last all summer. It will bring out from the cabinets the neglected recordings of good music which are too quickly supplanted by the easier-to-listen-to popular music of to-day, or the merely utilitarian dance numbers. Doubtless it will result in the purchase of new recordings of the better music, and as a result improve the standard of the home collections. And every new place visited by the youngster will have to deliver up its choicest records or rolls for study.

Here is a plan which gets music study into the vacation without violence to either, and which offers, by the way, a practical means for stemming, to some extent at least, the "jazz" craze which usually has full sway over the young folks during the heated months.

A Plea for Moderation

A Reliance on Common Sense Will Guide Teacher and the Pupil on the Middle Course Which Takes the Good from Both Sides.

By Harry Colin Thorpe

MANY are the counsels submitted to that most forlorn wanderer, the vocal student, and much he needs them; but among all the advice offered, the writer has found little or no preaching upon the great text of moderation. The language of vocal sagedom abounds in superlatives and the teacher who has no golden secret of *bel canto* which makes failure impossible is apt to be regarded as a mere numskull. In no other profession does there seem to be such a mania as that which we find in our own, for advancing a single idea or suggestion as a panacea for all ills. Because of this tendency to overemphasize, there is no field in which the student needs moderation more sorely than in that of vocal study. Here extremes are usually ruinous, as we shall shortly see.

Perhaps the most persistent teaching of the last few years has been the doctrine of relaxation. This is doubtless due to the fact that recent vocal investigations have thrown light upon processes formerly misunderstood or at best, obscure. Be this as it may, we have had this relaxation idea dinned into our ears from "morning-sun till dine," and most of us have lived in mortal fear of an "interference." Relaxation has been carried to an extreme and because of false statement and wrong interpretation, many have come to wreck upon what was heralded as a haven.

Seemingly, few understand that relaxation is an extreme condition, the opposite of which is rigidity, and that to a singer, muscular relaxation is as useless as muscular stiffness. The fact that singing requires muscular activity seems self-evident; and normal muscular action is not possible under conditions either of rigidity or limpness. The prevalent interpretation of the relaxation idea seems to be that of flaccidity. The true condition for voice production is one of normal muscular tension, avoiding alike the aforesaid extremes; moreover, the *degree* of muscular tension is bound to vary in proportion to pitch, power, emotional intensity and other factors. All singers who are the least bit introspective know that a high tone demands greater muscular activity than a low tone, although the balance of forces should always be maintained.

The gist of the matter is this: let all muscular activity be proportionate to the desired effect, not more nor less. Over-effort means extreme tension or rigidity of muscle which is reflected in hard unmusical tone-quality, embarrassment of the speaking parts, monotony of expression and general stiffness; under-effort means depression, lack of vitality, characterless and unmoving singing. Relax? Yes—relax what should be relaxed, namely, all *unneeded muscles* and all *unnecessary tension* of the muscles being used. Tense? Yes—but tense only the needed muscles and tense these only in the proper degree. The tension requisite to lift a ten pound weight is inadequate for one of fifty pounds, while the latter degree of tenseness is not needed to elevate a weight of fifteen pounds. "Think on these things," avoid extremes, use common sense and be moderate.

What has been said above is true, not only of the breath-regulating muscle groups but also of the speech mechanism and its parts. Many students, for instance, spend hours in striving, directly or indirectly, for a low position (secured by relaxation) of the palate, never realizing that such a condition vitiates tone-quality and engenders monotony. Normal action of the palate is absolutely vital, and this becomes an impossibility when it is sagging, limp and lifeless. The palate should be alert, ready and responsive, for it is the chief regulator of resonance, and if not allowed to perform its function in its own way, one can only suffer as a result.

The same holds good regarding lips, tongue, cheeks and jaw. A forced, unnatural state at any of these points is wrong—and so is a loose, devitalized condition. All of these agencies must function at a normal tension. Flee from these disciples of extremity and hold to the only safe and sane policy—moderation, proportion and balance.

Another school of extremists which should be commented upon is that of the vocal psychologists, a cult composed of theorists and idealists who refuse to learn from actual experience. These persons take the ground that vocal control should be purely mental and that the proper processes can be induced and coordinated simply by the formation of a right tone-concept and persistent striving to voice the same. To an experienced thinker on vocal matters such a theory seems preposterous, but the apparent reasonableness of certain arguments seems to win some followers from among the novices and tyros in vocal study. The writer by no means declares invalid all the utterances of this school but he does maintain that its extreme doctrines are harmful and misleading, as are also those of the physiological camp, which would produce and control voice by muscle and mechanism.

To expose the methods of psychological theorists, let us suppose the case of a young woman whose breathing represents the clavicular or high-chest type. The first need in her case is the establishment of deep, vital breathing and breath control, centred at the diaphragm. The psychological teacher proceeds to discuss the indirect control of breath and perhaps explains the essential characteristics of good vocal tone, closing his discourse with a model tone which he sings for the pupil. She is then told to amalgamate this tone with her own mental idea of vocal sound, and strive to realize the resultant image. When she succeeds in doing this her breathing will be correct. Can one conceive of a more round-about or haphazard means for securing a result?

On the other hand, contrast the preceding plan with one suggested by common sense and moderation. First of all let me acknowledge the value of real psychology by asking the student to preserve his mental serenity and equilibrium while endeavoring to acquire deep breathing. Following this should come a brief, lucid statement of the *facts* of natural breathing, and the demonstra-

(*Continued on page* 16.)

Recreational Value of Summer Study

The Two Essentials of a Vacation, Rest and the Gaining of a Fresh Viewpoint, Can Be Obtained Simultaneously

By John Tasker Howard, Jr.

THERE are two objects of a vacation; one physical, the other mental. During the summer months it is essential that every one have a rest, and a little fun, which together with a change of surroundings will make over the physical being and give strength to withstand the strain of the next season's work. But lest this rest be a loss marked off to the luxury appropriation, it is also essential that the time be spent in enlarging the working equipment.

It is not necessary that the two be sought separately—the objects can be gained simultaneously. By far the best method of rebuilding the physique lies in seeking a change of air and environment. This results in a fresh view of one's problems and the realization that one's own troubles are only a small problem after all. The summer courses offered to teachers are so spread over all sections of the country that no matter where one lives he can find a school located in surroundings entirely foreign to those to which he is accustomed.

This gives the necessary change of air. The climates of the East and West are so unlike that if the New Yorker goes to Chicago, or to the Coast if he can afford it, and the Westerner comes to New York, the vacation will be a change in every sense of the word. New York and Chicago have well been called the world's greatest summer resorts, there are so many recreational opportunities in these centers that no matter what the tastes of the individual, they can be satisfied to the full.

In the summer the majority of the country's great artists devote their time to teaching. A "Master Class" conducted by some one at the top of the profession is held in almost every important city of the country, and although the prices are as a rule high, attendance at such courses is a well-worth while investment for those who can afford them. For those who needs must count their pennies, there are less expensive courses, and no matter what the teacher's specialty, it is easy to find instruction that will be helpful.

It is highly desirable, and important, that something else beside the special line the teacher pursues be studied in the summer. For this is where the change comes in—study some branch of music, or the arts, other than that in which you are engaged in the winter months. Every branch of music has some bearing on the other branches, and the specialist must have a broad knowledge of allied departments if he is to succeed in teaching one class of pupil.

A rest is essential in the summer, but it must be the right kind of a rest. It is acknowledged that staying in bed of a Sunday is not nearly so restful as a brisk walk, so why mentally stay in bed of a summer? Take your intellect for a brisk walk in the open air of new ideas.

The coming together of pupils from various parts of the country brings about an interchange of ideas and experiences that is not only broadening, but recreational as well. It is usually helpful to hear about other people's problems and to realize that they have their troubles as well as ourselves. There is always available a group for outings, and if the classes consist of congenial persons, lasting friendships are often formed.

The most valuable benefit from such mental recreation is that it makes the work of the winter months recreational too. If a fresh viewpoint of the routine work be gained each summer, the daily teaching will be something new every winter, and the regular work will seldom become perfunctory and mechanical. In this way the vacation of the summer will last the year round.

Teachers make a great mistake in dropping all thought of their work during the summer, especially the examining of new material. The summer months are the logical time for this task. If the teacher will spend a few hours of each vacation week in looking over the catalogues of the leading publishers, and examining the pieces sent on approval, he will be in a far better position to select the best. When this work is left to the fall, the traditional opening of not only the teaching season, but the thinking season as well, the teacher is so engaged in interviewing and seeking new pupils, or making a schedule for old pupils, that there is very little time left for properly selecting new material. The result is that many new and valuable works pass unnoticed.

The summer issues of the musical magazines are invariably devoted to new ideas for the next season, to announcements of plans of various institutions and artists, and to prospectuses of all sorts. It costs no more to have subscriptions to these periodicals temporarily changed to the summer address. The time devoted to reviewing the past season and planning the next can well be spent in going over the files of the magazines for the past year, for maybe something valuable has been missed during the rush of the winter months, when there was so little time for reading.

A rest is essential in the summer, but it must be the right kind of a rest. It is acknowledged that staying in bed of a Sunday is not nearly so restful as a brisk walk, so why mentally stay in bed of a summer? Take your intellect for a brisk walk in the open air of new ideas.

Monthly Teaching Analysis of a Composition

Another Little Hour I Begged*

Alexander Gretchaninoff

By Mortimer Wilson

WE discover here that the proverbial gay Lothario is to be found in Russia as elsewhere, although the text of the poem places a new and quite original construction upon a familiar theme of lovers. Instead of the usual "Am I the only girl you ever loved?" or "I shall drown myself in yonder billows!", the lass vamps indifferently and the lad decides that "There are as many fish in the sea as have ever been caught."

Originality when in print is oftentimes but a tardy reflection of formerly experienced and well-known conditions, which have always either been taken for granted or condoned; but when given the publicity of print then shines in all the freshness of novelty. In verse, prose or music it is the same. The example at present afforded by the current popular novel, "Main Street," is directly to the point. Not one of us but who known intimately every character in the book, whether we live in Boston or Oklahoma City; but it took a Sinclair Lewis to originate the piquancy of gossipy criticism and small town culture. In subscribing to the originality and authenticity of Mr. Lewis' story we also approve of this modern conception of a love song, translated from the Russian into "Another Little Hour I Begged," the composer of which has had the temerity not to close the picture with a soul kiss upon *high C*, as has been the custom for so many years. We appreciate the turn.

It is to be seen here that Russia also has its lighter modern musical idiom as well as the more highly developed harmonic structure. In material there is much in common with that employed by some of our own better popular song composers, although here there is an absence of the flowery arpeggios and (we regret to say) *quasi* "tonsorial art shop chords" sometimes found in the native product. The simplicity of rhythmic design of this song, and its solidity of harmonic structure, show well what can be done better with less effort and yet be accorded assurance of greater longevity. As we have remarked often before, superlative rhythmic designs appear only in an effort to conceal harmonic poverty. Notice their absence here, except for the derisive *laughing-motive* of one measure at the end of the eighth line.

Although always solidly harmonic, the accompaniment is rhythmically and contrapuntally simple. The principal tonality is *F Major*. A repetitive tonal figure, which is the basis of the Introduction (1), produces the mood-model. A sequential repetition of this motive (2) is employed over the double organpoint as a *ground bass* (3), which, I fear, would ordinarily represent a greater stolidity than either of the lovers would seem to possess, but it is musically effective, nevertheless. The broken figure (4), which follows, is nearer the rather unstable seriousness of the couple. There is a remarkable similarity, in the voice part, to occidental tune-character: in fact a total absence of the Slavic or Tartaric which we should naturally expect in a Russian song. Perhaps this is an advanced evidence of the universality of man and his like tastes. In any case, a most singable setting of the words is here given, and lyricism is found in plenty.

Familiar harmonic designs, such as Minor Subdominant (5) and modulation to the Dominant (6) always give to the listener, as well as to the singer, a sense of security. And the momentary modulation to *A Minor* (7) over its Tonic organpoint (8) forms the softest possible background (the Mediant, of the principal key, F) for the tenderer words of the text. Also the inherent sadness of these two lines is greatly enhanced by the *suspension C* over *B* (9 and 10). Then as the story prepares (11) to reach its first climax (12), the stepwise tonal-rising returns to the Dominant of the principal tonality in preparation for a new mood (13), now in *F* (the Tonic) *Minor* for a moment. Here (14) the *motive* of sadness (the *suspension*) is extensively developed over a less-motioned bass (15), which soon (16) assumes its former characteristics and after a touch upon the Tonic of *A Flat Major* leads to the return (17) of the original *motive* and tonality for the last verse, in its original form except for a second climax (18). A reversion to the mood-model first used in the Introduction is the material of the Coda (19), now persisting in the Tonic to the end, while we imagine the recalcitrant lover betakes himself to a more sympathetic audience. We plainly see him cock his cap jauntily over the other ear and disappear (20) around the corner.

As the late Reginald De Koven wrote, in the New York Herald, of the public performance of a work by an American (name withheld for the sake of modesty), "We American composers must learn by experience." He was dealing with the few opportunities that the native composer had in which to hear his works performed in public. Apropos, it may be said that were we American composers to write with greater simplicity and normal freedom instead of wishing ostensibly to stand in the reflection of the moods and materials of other countries, we might soon hear ourselves in public more often. We mean that here is a song which has sufficient dignity to appear upon any artist's serious programme, or as an *encore*, and still it has all the elements of a teaching piece. There is nothing technical or mental in it too difficult for the student, nor anything *banal* which would not appeal to advanced listeners. This is a lesson that "We American composers" might learn: Not to use quite all the chord-combinations and rhythmic designs in our vocabulary every time we write a song! And also we should remember that while music for musicians is one thing, music for the great masses is entirely another matter. While in our own cloisters, we may commune with augmented triads and their major sevenths as sweet and consoling

*Oliver Ditson Co.

(Continued on page 23)

3

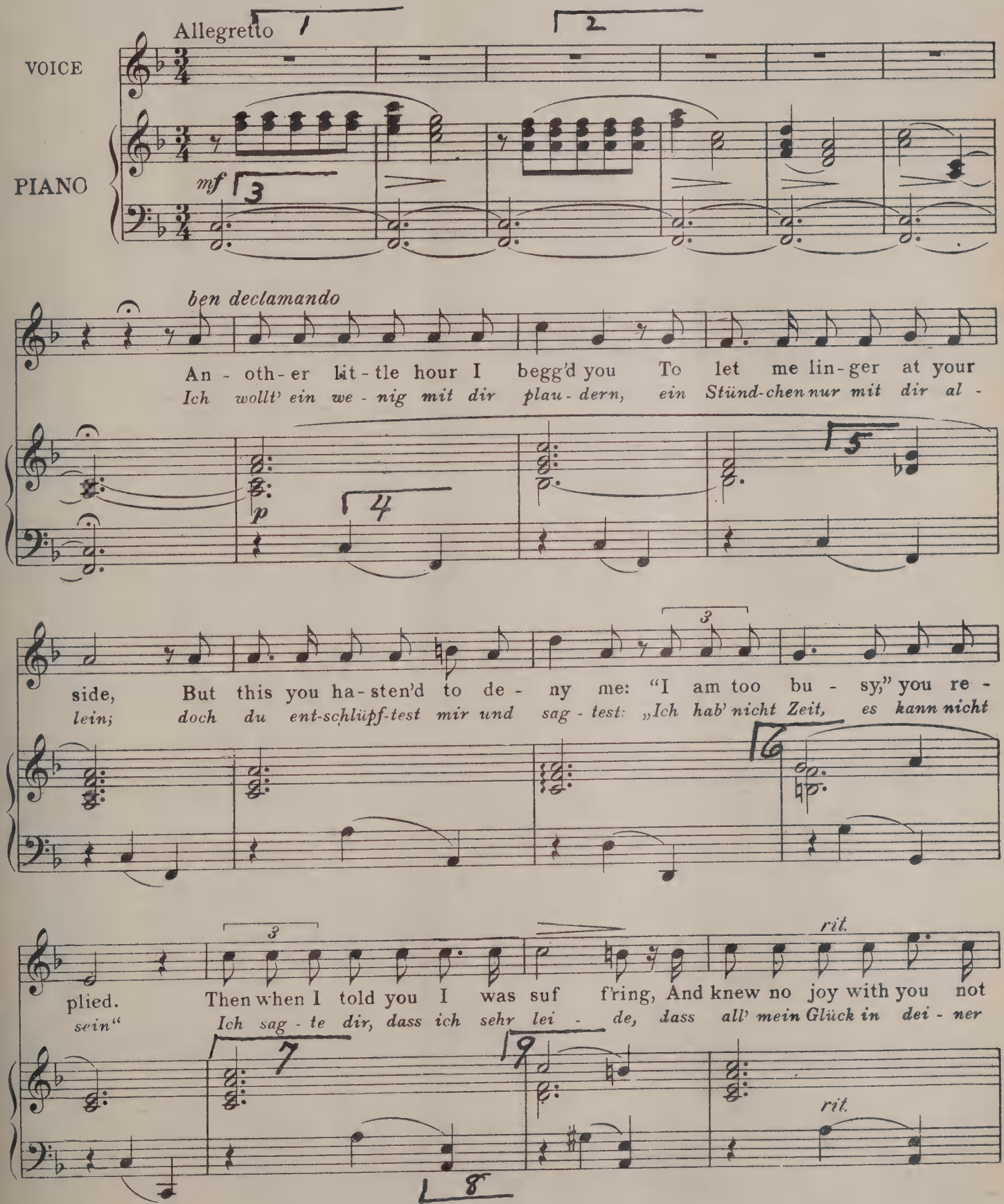
ANOTHER LITTLE HOUR I BEGGED

(ICH WOLLT' EIN WENIG MIT DIR PLAUDERN)

Translated from the Russian
of A. PLESCHTSCHEJEFF by Constance Purdy
German version by S. König

(Original Key)

ALEXANDER GRETCHANINOFF
(1864-)


Allegretto
VOICE
PIANO
mf
ben declamando
An - oth - er lit - tle hour I begg'd you To let me lin - ger at your
Ich wollt' ein we - nig mit dir plau - dern, ein Stünd-chen nur mit dir al -
p
side, But this you ha - sten'd to de - ny me: "I am too bu - sy," you re -
lein; doch du ent-schlüpf-test mir und sag - test: „Ich hab' nicht Zeit, es kann nicht
rit.
plied. Then when I told you I was suf fring, And knew no joy with you not
sein" Ich sag - te dir, dass ich sehr lei - de, dass all' mein Glück in dei - ner
rit.

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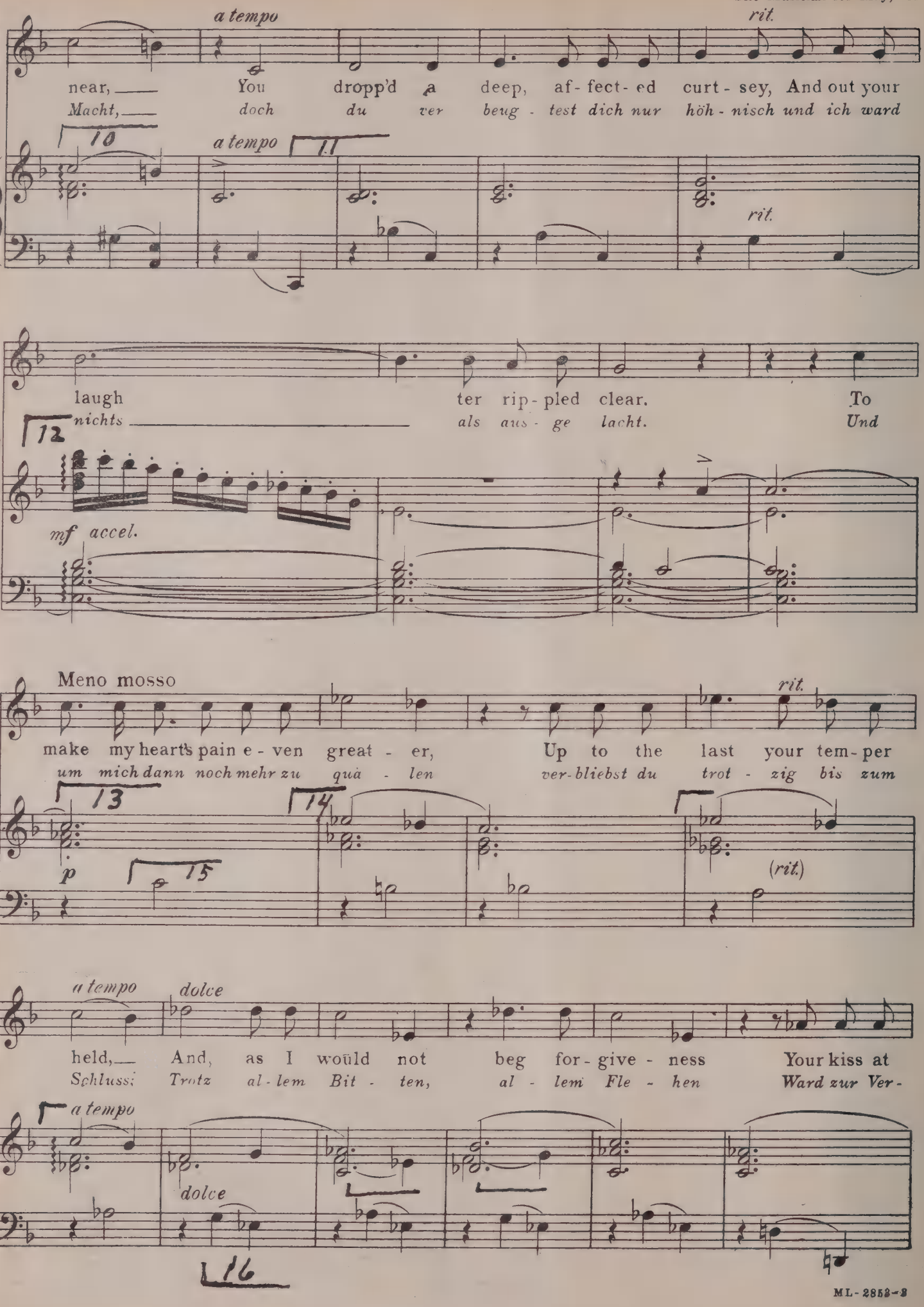
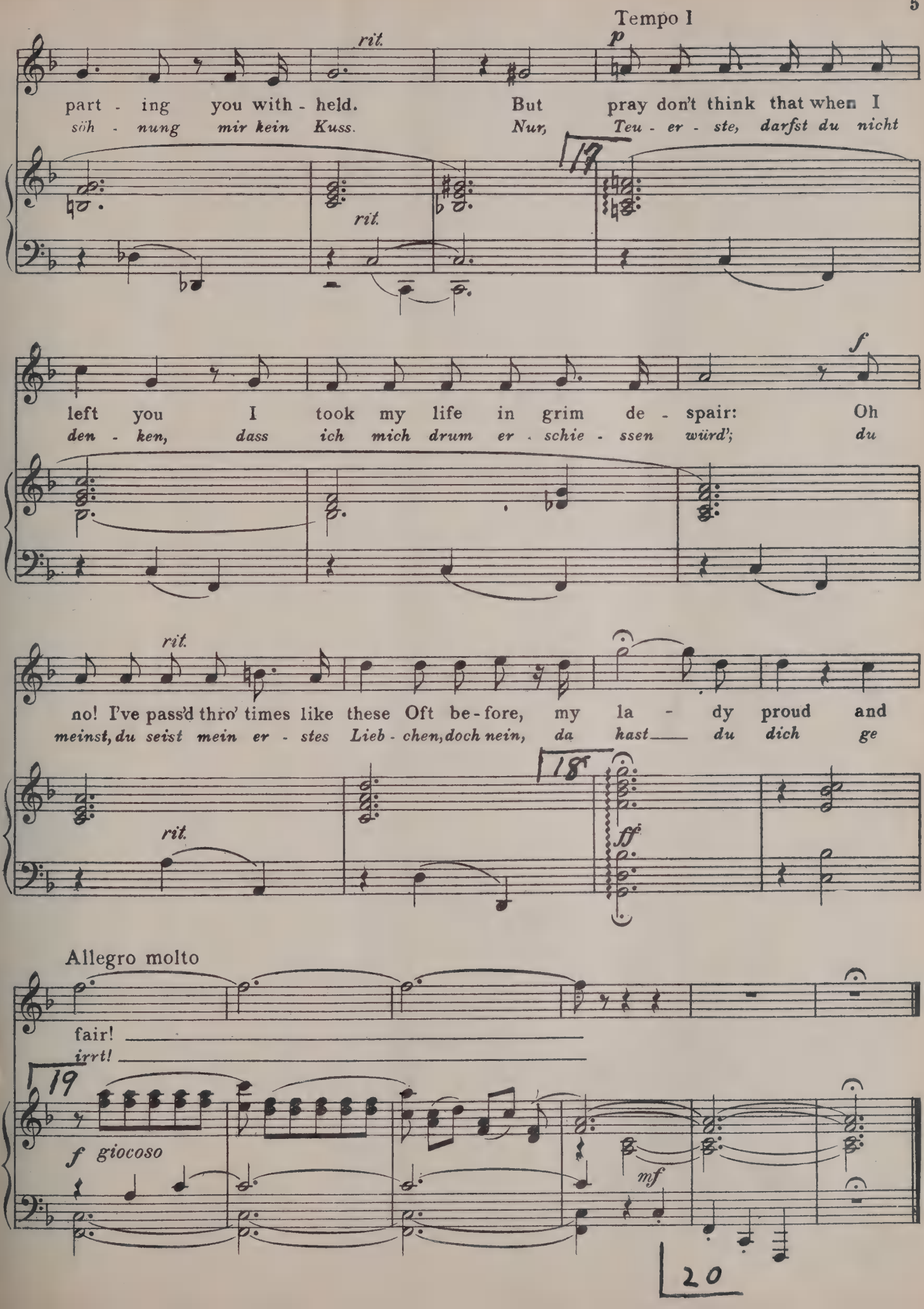

a tempo
rit.
near, — You dropp'd a deep, af-fect-ed curt-sey, And out your
Macht, — doch du ver beug-test dich nur höh-nisch und ich ward
10
a tempo
11
rit.
laugh ter rip-pled clear. To
nichts — als aus-ge lacht. Und
12
mf accel.
Meno mosso
rit.
make my heart's pain e-ven great-er, Up to the last your tem-per
um mich dann noch mehr zu qua-len ver-bliebst du trot-zig bis zum
13
14
p
15
(rit.)
a tempo
dolce
held, — And, as I would not beg for-give-ness Your kiss at
Schluss; Trotz al-lem Bit-ten, al-lem Fle-hen Ward zur Ver-
a tempo
dolce
16


5
Tempo I
rit.
p
part - ing you with - held. But pray don't think that when I
söh - nung mir kein Kuss. Nur, Teu - er - ste, darfst du nicht
17
rit.
f
left you I took my life in grim de - spair: Oh
den - ken, dass ich mich drum er - schie - ssen würd'; du
rit.
no! I've pass'd thro' times like these Oft be-fore, my la - dy proud and
meinst, du seist mein er - stes Lieb - chen, doch nein, da hast du dich ge
18
rit.
ff
Allegro molto
fair!
irrt!
19
f giocoso
mf
20

Popular Music in Vocal Teaching

Music That Is Popular, in the True Sense of the Word, Will Add Interest to the Lessons, Without Lowering Their Artistic Standard

By Nannie Joseph

IT IS necessary to explain what is meant by "popular," before we start. I am, of course, using popular as the opposite of classic, but even that doesn't quite interpret the term fully. The word, has unfortunately, deteriorated in general use, so that many people believe it to mean the kind of music that we have come to associate with vaudeville and the cheaper grades of music,—jazz and ragtime, for instance. However, it doesn't seem to me that that's a correct interpretation of "popular." Anything is popular that reaches the masses. Under this interpretation we might call such things as the "Jewel Song" from "Faust," or the "Soldiers Chorus," or the "Donna e Mobile" Aria, popular music, since this has certainly reached the masses, and the applause with which even the opening chords are greeted at a concert, show their popularity. I hardly need say that it is necessary for all artists, no matter who they are, to use this type of popular music.

Though in some circles it is the fashion to look down on popular music, it is the axle on which the whole musical world turns, and teachers, naturally, are catering not to a very few, but to the great masses. Otherwise how would they get enough pupils to keep their studios going? The people with real musical appreciation and training, are either the big artists, or the teachers themselves. For their pupils teachers must have things that please.

To go a little more into detail—younger pupils are always anxious to "show off." How can they do that unless they have songs that are simple enough for the home circle to enjoy, and for this, of course, they must have popular songs. Surely every teacher will grant that it's necessary to keep pupils interested, and one can't keep them on exercises all the time. A simple, singable song will often prove equally good, for teaching purposes.

Just for example, there's nothing better than some simple lullaby, such as Vanderpool's "*Ma Little Sunflower*" for teaching legato singing. At the same time, the pupil is interested because she is learning a song that she can use for her friends. This makes her realize that she is making progress with the teacher. Of course, I am not considering here the fact that it is often very much more difficult to interpret a ballad, properly, than it is a big operatic aria.

There is another point: Repetition is what makes popularity, but no song becomes popular unless it has the divine spark, and all of the forcing and publicity in the world won't make a song "go," unless there is something in the song that makes it worthy. Those songs of the type that is erroneously termed "popular" die within a week. This proves conclusively that they aren't really popular,—really popular songs must have personality or they would drop by the roadside.

Teaching is a business just like any other and a teacher may be a great teacher, but those who fail to realize that it's necessary to PLEASE the pupils as well as to TEACH them, are likely to lose the greater percentage of their clientele. When the pupils rave about their teacher, that teacher is truly successful and "popular."

Unless pupils are interested, they naturally will not feel that they are getting much from their teachers. Their interest can be kept best, as a general thing, by giving them popular songs, for most pupils aren't attempting to become professionals,—they are studying just to have an accomplishment. They want to be able to sing well in the home if they are planning to make their living out of it, a very small percentage expect to become great concert singers or operatic stars, and though it has been said that money and art wouldn't mix, still, the commercial standpoint must be considered if a teacher is to become truly successful. When a pupil loses interest, naturally the family will cease financing the lessons, and then there's a pupil lost. Teaching is a business just like any other and a teacher may be a great teacher, but those who fail to realize that it's necessary to *please* the pupils as well as to *teach* them, are likely to lose the greater percentage of their clientele. When the pupils rave about their teacher, that teacher is truly successful and "popular."

No teacher will refuse to be successful as well as artistic, and therefore it will be agreed, I think, that good singable songs that can be used in explaining the various details of vocal work, will be much more helpful in making for success, than sticking to out-worn classics that are beyond the musical development of the average pupil, since many a good voice has no musical background. Of course, nobody can become a great artist without that musical background, but how big a percentage of your pupils is planning big things?

I don't know just whether it is the war or the awakened interest in the brotherhood of man just now, but whatever it is, there seems to be a decidedly better trend in popular taste. Jazz and rag, or what I heard Richard Henry Warren call "jagtime" seems to be fading a good deal, and ballads that almost approach the so-called "art ballads" are being used more and more. This better understanding seems to be helping music and at the same time in many ways I think we may say that it is caused through music, for music is a universal thing. As such, we want to foster the very best that we can, but the American teacher should give the American composers a chance, and except in a few rare cases, the American composer writes what can justifiably be called "popular" songs. Help them all you can and you'll find that your use of their songs will help you too.

The Primary Teacher's Guide

A Department of Suggestion on Teaching, Specializing on Programs and Material.

Conducted by Margaret Anderton

HAVE you thought out your material yet for the program of that closing recital? Above all, *don't* make it too *long*. Quality is vastly better than quantity. Your kindly-disposed audience has come to clap (particularly their especial Interestata), don't let them remain to pray—that no one will notice them yawn. This applies with equal force when planning your advanced student's recital, as it does to your beginners. Try and think up something vigorous and unique for *this* Pupil's Recital, to come just before the summer holidays. You may be feeling very tired about now, and dread the effort and the occasion, but shake this off. If you go about your plans for the student the right way, the recital may become a *Vitalizer* all round, and you will be amply repaid for the extra effort.

The juveniles among your pupils generally dote on their "Concert," and enter into the preparations with a zest, and have such a happy eagerness to play the pieces they have worked so hard upon, for the glorious occasion, that it is a delight to watch their dear little importances. A most salutary message it is also, sometimes, to those older listening students, who may be passing through their agonizing phase of self-consciousness; and for the parents (if at all possible, arrange an hour which can conveniently include the father as well as mother) it is quite naturally a matter of deep joy and satisfaction to listen to their own darling children play.

Your pupil recital, therefore, may become not only a most interesting musical hour, but the means of starting up and bringing about that consummation so devoutly desired by all who have the best musical future of America at heart, the *music in the home idea*, with all the family gathering about the piano and enjoying it together, much and often.

Now in selecting pieces for your small soloists, it is a moot question, whether to have them play their "big" (most difficult) piece upon which you have been focussing during the season, by way of pushing them on, or, whether to giving them something brand-new. Some students, even small ones, "go stale" on a piece which has taken their maximum infantile efforts, and yet they will be doing it so well, and have grown to love it so, that both they and yourself want to play it for the recital. If there be time, between now and the date of the recital to "put it to sleep" for a fortnight (forbid it being played at all) and still leave you about ten days before the little "Concert" to bring it up again, all may be well. Meantime, a short new piece will be wisely necessary. Other students (and these are the majority, no matter what grade), do very much better with something entirely new, to be learned especially for the "great occasion." Especially if there has been a slight practising laxity coming along with the spring flowers, "an' baseball 'n everything," the exciting news of a special new piece for our concert, will often do wonders all round. You, as teacher, will know better than to select anything that does not allow *ample* time for the small "artist" to learn it, up and down, backwards and forwards, and inside and out, before "The Day."

Don't have long pieces, ever. Mercifully, most of the first to third grade piano music is short, and most effective are the modern composer's works for the very young children, and there is a wealth of them to choose from. The April number of our MUSICIAN has a darling one, most musicianly, only about 30 bars to learn, as there are some obliging repeats. It is called "A Little Gossip," by Nathaniel I. Hyatt, and can easily be played by a child who has only had about a half-dozen piano lessons altogether.

Why not introduce a "Sunday group"? A very beautiful phase of music is that which belongs essentially in type to the Church. That great humorist, George Ade, in a recent article said there were so many who "had a sneaking fondness for . . . the cadences of old-time Hymns." Have you seen that charming Op:15 of Mrs. Crosby-Adams? There is a "Little Grace," and 4 Hymn-tunes, with and without words. Children love to play chords, and Fathers love "chordy" pieces always. The male of the species has an especial leaning toward music of that style. You might try a front-porch or veranda recital, or specialize on music about the flowers, or one about birds, etc.

Boy pupils dote on descriptive music, and do their best at such (they don't feel so "sissy"). Mr. Grant-Schaefer, a clever young Canadian, has some sympathetic caterings to juvenile male performers. His "Tales of the Red Man," and his "Circus" pieces, where a whole menagerie have separate musical delineations, from a lovely *roar* down in the bass which needs no label to just know it's a Lion. Group-playing is a fine way to conserve time, comfort the shy scared pupil, gratify their ambitious elders, garner a regular "Milky Way" of amateur stars in one bright streak of 4 minutes' space, and, incidentally do some of your most constructive work of the year. Ensemble Piano playing is fine. Put some Trios, Duets, or double duets and trios on your recital program; introduce Digital Democracy. What about having a child song or two—in chorus, of course—on this year's pupil recital? Of course, one of your own piano pupils will sit at the piano and accompany the chorus,

FOUR CONSTRUCTIVE DON'TS

DON'T get flustered at your pupil Recital; it will only react psychologically; keep cool and convincingly poised.

DON'T worry and admonish the amateur performer about certain difficult passages, just before they go on to play.

DON'T buzz around the Green-room, and buzz about the audience, and buzz all over the platform and piano like an agitated Bee.

DON'T make your program so insufferably long.

and—receive due notice on your printed program for the share in the music-whole. Have a printed announcement program? Oh, yes, by all means, the prettier and daintier the better; small human nature gets such luscious joy from seeing its name "in print."

Whatever you do, or don't do, let your key-note be quality, your key-signature, simplicity. Avoid above everything pretentiousness. Do not think you need rent the largest concert-hall or opera house in the town or city for your pupil's recital. Our piano is an intimate instrument, it sounds best and looks best in the choice artistic surroundings of the intimate smaller theatres, recital-chambers, or even use your own studio itself, if it is large enough. Make your "work-shop" beautiful with plants or flowers for the "great day"—the pupils will love to help.

If you have such an overwhelmingly large class as to make it impossible to fit them all in with a chance to play unless you *do* make your program look like two *years* long, we would advise you to divide them up, and give two or three separate Affairs, rather than the one over-function with a long string of poor little minnows, gaspingly awaiting a plunge into the vast ocean, where only the whale spouts with ease and delight.

You have just about six weeks to prepare and plan, for mid-June, or the last of that month; that is a nice time, but don't delay.

Make of it a day which will stand out as a beautiful musical memory to everyone who is present. Go to it! and Good Luck, and our subscribers will eagerly await news of how it all goes.

(From Miss Anderton's regular Monthly Meeting Talk to her Teacher-pupils—Teacher Training Division).

New York Music Week

The big idea of setting apart one whole week in the year, when woman, man, and child, professional and amateur, high-brow and low-brow, shall especially seek out, take part in, or otherwise revel in the sheer joy of music-making, has grown, like a snowball, to a tremendous and triumphant size.

The first Music Week (February, 1920), was an experiment, this second one, April 17th to 24th, is an accolade upon the brow of that human dynamo, who initiated the plan, and by sheer force of his belief in an ideal, and courage to grapple with the real, has drawn together the thinking business man, the artist dreamer, the industrial worker, and the teacher, into one unselfish and democratic effort to deepen the love, widen the scope, and mutually embrace that most potent and useful art force we have, MUSIC.

The music teachers of the country owe it to their students and to the community to aid and unite in pioneer efforts to spread this fine idea everywhere. Why not start the ball rolling in your locality? The altruistic Director of the National Bureau for the Advancement of Music, C. M. Tremaine, is full of helpful encouraging advice to all towns that may want to "go and do likewise."

CONTRIBUTORS CLUB COLUMN PROBLEM PARAGRAPH

"Should the Young Child be allowed to practise alone and unsupervised?"

Will our Members, Subscribers and Friends whom we hope to make, let us have their opinion, for or against, please? This is a problem which so often has to be met and solved. We feel we ought to have a Confab about it.

Please be sure to put your full address in addition to your name to your reply. We need the former for personal reply, the latter to publish, unless you prefer not.

Piano Schools

In New York City, boasting a population of about eight million people, there is, naturally a vast amount of music teaching done, and a vast number of teachers, conservatories, institutes, and schools, striving to do good work—there is room for a good many.

Carnegie Hall is the headquarters of the school of George Folsom Granberry, with an additional branch in Brooklyn, both known as the Granberry Piano School. Mr. Granberry is a native of the South, who started his school of music (after several years of earnest training and teaching in Boston, and elsewhere) in New York, and as it is about closing its 15th year, it has stood the test of time, and is thus an established force in New York teaching life, with an interesting and interested faculty, all working hard to "make good," and make good students do likewise. The well known composer and lecturer, Dr. Nicholas T. Elsenheimer with Mr. Granberry, Director, heads the faculty list. Mr. Granberry, as evidenced by his new instruction book, just recently published by Arthur Schmidt Company, in 4 volumes; under the title, "Sight, Touch and Hearing," is ever on the alert to gather to himself and school all that he can find in new good teaching ideas, wherever they can be found or evolved.

His instruction volumes contain interpolations of music history, biography, sketches of what might be called live contemporary composers, question lists along with the exercises for "Hearing," a point Mr. Granberry emphasizes especially, and the playing part, together with blank pages interspersed for home writing work. There are some pictures of ancient instruments in the second volume, also. The activities of the Granberry School embrace both advanced and elementary work, pedagogical and accompaniment training, with lectures on History, Harmony, etc. Nor do these cease with the winter, for there is a summer school which goes steadily forward, lasting until Labor Day.

WHAT MINERVA SAYS

COMMERCIALISM should never be present in the Music Studios.

BUSINESS EFFICIENCY should never be absent.

HELPFUL HINTS ON STUDENT TROUBLES

Have you noted the Music-rack in relation to the level of the child eye? If the head strains back on the neck when playing by note, something needs adjusting.

MUSIC CHUCKLES

TEACHER. What is a Rest?

PUPIL. A chance to keep your hands down, when you're sick and tired of waggling them all over the Piano.

TEACHER. What is a Staff?

PUPIL. The Bread of Music.

"THE STRINGS"

Improving the Tone of a Violin

The present writer chanced to be in a studio recently when a visitor had brought for examination a violin he had purchased for his boy who was to begin instruction under the teacher's care.

The instrument was played by the teacher, tested in various ways, for quality and quantity of tone, for responsiveness, etc. Finally he said: "It's a fair sort of a fiddle. But it will improve with regular playing upon it."

The natural inference of the two persons who heard the remark was that the work of the pupil would help to improve the instrument. No doubt this is a fair inference, one that is true. Yet it is allowable to wonder if there may be some system of daily exercise which will help to smooth and refine the tone more effectively than the playing to be done by the pupil.

Here is a suggestion picked up from a player of long experience who delights in experimenting:

Play with full, firm tone, steady bow movement that does not change in power on two strings. Start with the G and the D; then

E F (F#) G A

in succession: E G G G, and back again to the open strings, long sustained tones, and gradually increasing the tempo, making various possible combinations by changing the succession of the tones, thus:

D F E G F A G E F D

G G G G G G G G G G, in triplet

DEF EFG FGA GFE FED

figures, G G G G G, in

DEFG EFGA

figures of four tones, G G

GFED DEFD EFGE FGAF GFEG FEDF

G G G G G G,

etc. Vary these exercises by sustaining the D and moving the fingers on

D D D D D

the G; thus: G A B C D in all possible combinations of figures and rhythms. A matter of careful attention is that the tone of the open string, D, and the same pitch made by the fifth finger on the G string shall coincide.

Similar exercises can be made with the D and A strings, the A and E strings. An excellent plan is to devote perhaps five minutes or so at each of three periods of daily practice to one set of strings, thus avoiding long continued practice of the same kind.

It is possible to secure valuable drill for the fingers of the left hand in these exercises to bring out the tone of the instrument. Of special importance is it not to take a finger from a string unless it is necessary? The result of this is that descending passages will be played exactly as they were played, so far as intonation goes, in ascending succession. For examle, there is a tendency on the part of players to pull the hand away from intonation of the tones in descending. Make an effort to retain the correct position of the hand by keeping the first finger on the string unless the open D is called for. The effort to keep the second finger in the proper position for F is also valuable and brings about greater suppleness of the joint where the finger and the hand unite.

A month of this kind of tone practice should show in a violin, whether it is a new or an old one that has been allowed to lie unused for a long time. But do not overlook the fact that the tone is to be full, even, and well-sustained, and the fingers pressed firmly on the strings.

Keeping a Technic

By W. Daly.

With violin-playing, as with every imaginable form of art-work, there are no limits to study and endeavor; to repeat the oft-quoted remark by Schumann: "Of learning there is no end." The greatest virtuoso has difficulties and limitations with which he must unceasingly contend. De Bériot was heard to say: "If I could only play a scale in tune!"

There is neither finality nor certainty in art-work. The playing of the greatest genius constantly fluctuates, it is impossible for him to continue at one unbroken level of excellence; at its best his work must always be far from perfect. At first thought this may seem very discouraging; in reality the effect should be quite the reverse. For the difficulties

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to the whole race of violinists, professional and amateur.

A violinist's technic is a perishable thing, and it will be quite impossible for the student to preserve such knowledge as he may already have acquired without a certain amount of regular practice. The actual amount need not be very great; the essential thing is that it shall be regular.

One of the most valuable lessons it is possible for any one to have is the intelligent study of a good model. This is not to be understood as recommending the copying of every peculiarity in every great violinist's method; indeed mere copying is rather to be deprecated.

The secret of success in violin-playing lies in constant revision of the earlier stages of study. By this means technic is kept strong at all points. It will always be profitable for the player to turn back to the earliest stages of his work to take thought, for example, as to whether he still holds his violin or his bow as he ought. Very simple exercises give the student a rare opportunity to improve the quality of his tone, inasmuch as in them he is free to concentrate all his attention on the one subject alone.

The whole artistic development of the student depends to a very great extent on his choice of music. He is perfectly free to choose between good music and bad. But while his sympathies should embrace all schools of music still his first thought should be for that which is best. No better advice can be given to any student of the violin than to make Kreutzer's Etudes his constant companion and, both as violin-player and as musician, to set foremost among all his music the works of J. S. Bach.

From *The Musical Educator.*

High or Low Elbow

The writer of this note was at a picture show house recently one of the features of which is the music as presented by an orchestra of about forty men. One point which caught his eye was the difference in the positions and bowing movements of the violinists. Some raised the elbow noticeably, others but little, and others not at all.

Curiosity suggested a consultation of certain works on violin bowing to find out what is said on this point.

In his book *The Art of Violin-bowing* Paul Stoeving gives the following instruction to students:

The pupil is particularly warned against raising the upper-arm or elbow too high or too far away from the body in comparison to the fore-arm; a habit as common as it is pernicious whereby the elbow is caused to stick out and prevents the free and independent movements of the fore-arm and the wrist.

Indeed with respect to all movements of the upper arm let the pupil remember that they should be made with discretion; not direct, but as it were from the dictates of the fore-arm.

The fore-arm follows, in most cases, the dictates of the wrist; but not to such an extent. It is more independent than the upper arm; it often takes the initiative at moving, and the wrist follows, or the two form an inseparable one.

Tunes Worth Practising

Did you ever play some of the old dance tunes of several generations and more ago, hornpipes, reels, jigs, country dances, etc.? If you haven't you have missed a lot of fun.

They have rhythmic life and vigor and require more bowing and left-hand finger technic than the average player is aware until he tries them at a rapid tempo. This applies in particular to tunes of the hornpipe and Scotish style, in which one finds many passages calling for a supple and firm wrist to make the passage which harass the student are common from one string to another properly.

Many of these tunes are effective if played in a semi-staccato, and even a staccato execution, one bow motion to a note, with occasional slurring to produce the desired effect. And some of them have that melodic charm which is a characteristic of folk melodies. Altogether they are worth practising. A collection can be purchased from any music dealer for a small amount of money.

A Plea for Moderation

(*Continued from page* 6)

tion of the difference between that which is *common* or *habitual* and that which is *natural.* The pupil must be instructed how to stand correctly and taught proper poise of the body. As soon as this is under control he may attempt a deep breath, perhaps in response to a suggestion that he is quietly quaffing the fragrance of an odorous flower. How much more sensible is this procedure than the former, and how much more likely to get results!

Again, imagine the case of a young man whose trouble is an abnormal depression of the larynx. The psychologists would tremble to mention a part of the vocal mechanism! "All such references only make the student self-conscious and centre his attention upon the physical! He must get the right tone-concept, and when he has realized that, his larynx will be in its normal place!" To the right-about with such ideas! The pupil *has* a larynx and if the knowledge of that fact is to be his doom, the sooner it comes, the better. Tell the young man the truth and show him the error of his way; point out the effect upon tonal quality of an abnormal position of the larynx, show him its normal pose, tell him to loosen his grip upon the sound box and in a half hour he will be, potentially at least, master of the situation. The psychologic method might have succeeded in a year or two—or very likely, not at all.

The sane and moderate person knows that man is both physical and mental and in securing a result will not hesitate to ask aid from either quarter, a radical position is absolutely untenable and sooner or later every physiologist and psychologist must see the truth. Both parties are right and both wrong; but wisdom consists in adopting the useful elements of both and combining them under the direction of commonsense thinking.

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ORIENTALE

3

Simplified and edited by
KARL RISSLAND

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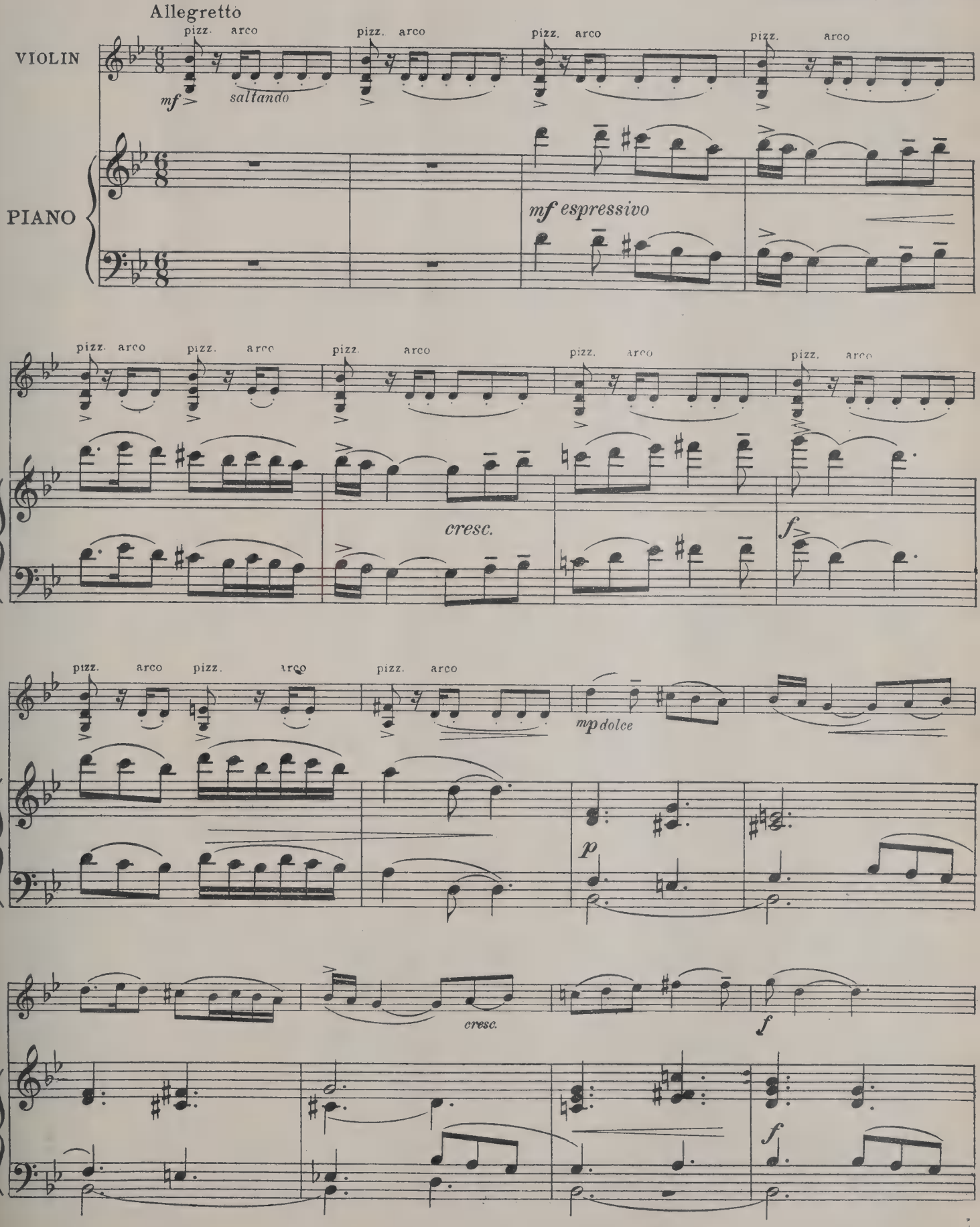

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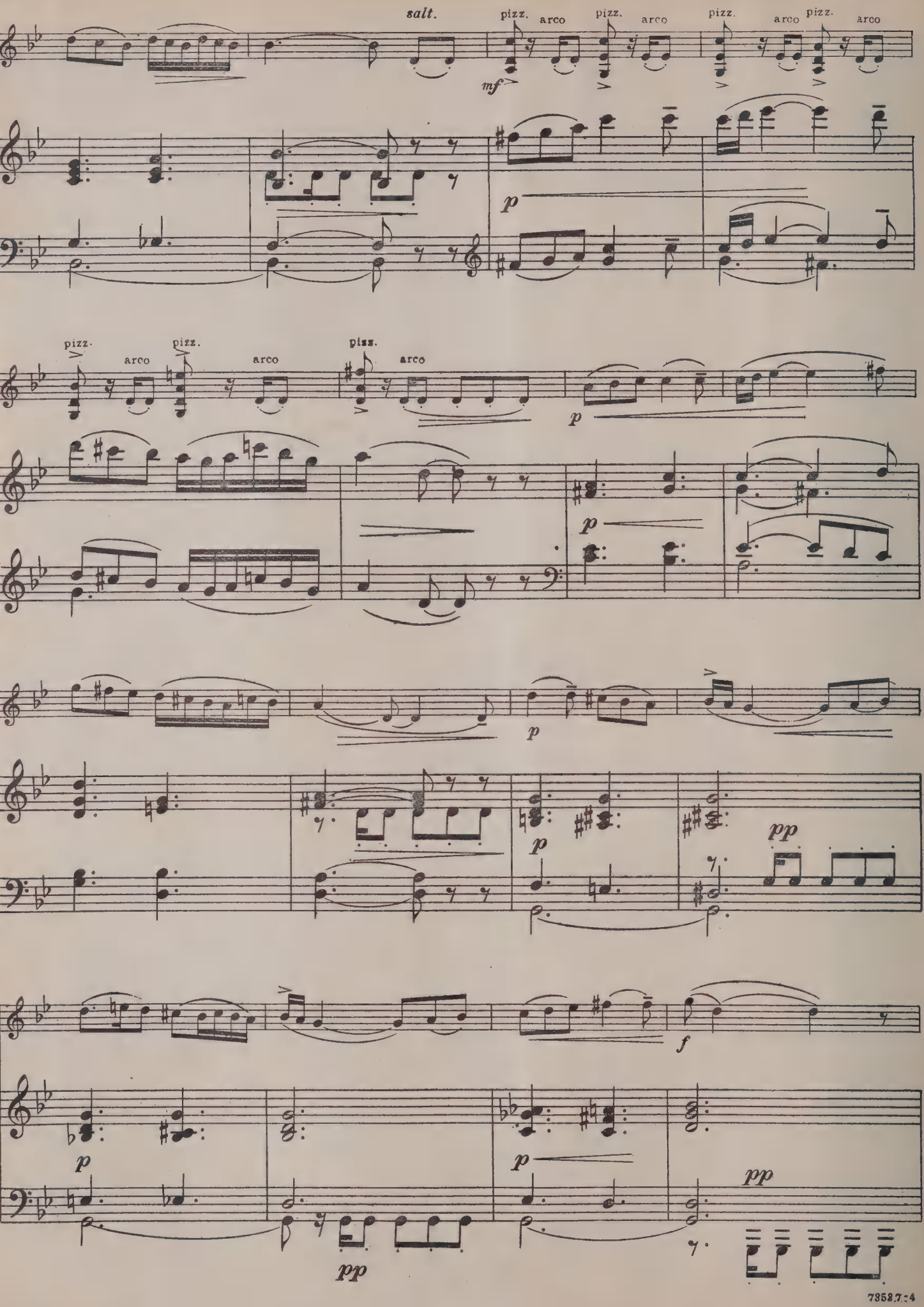
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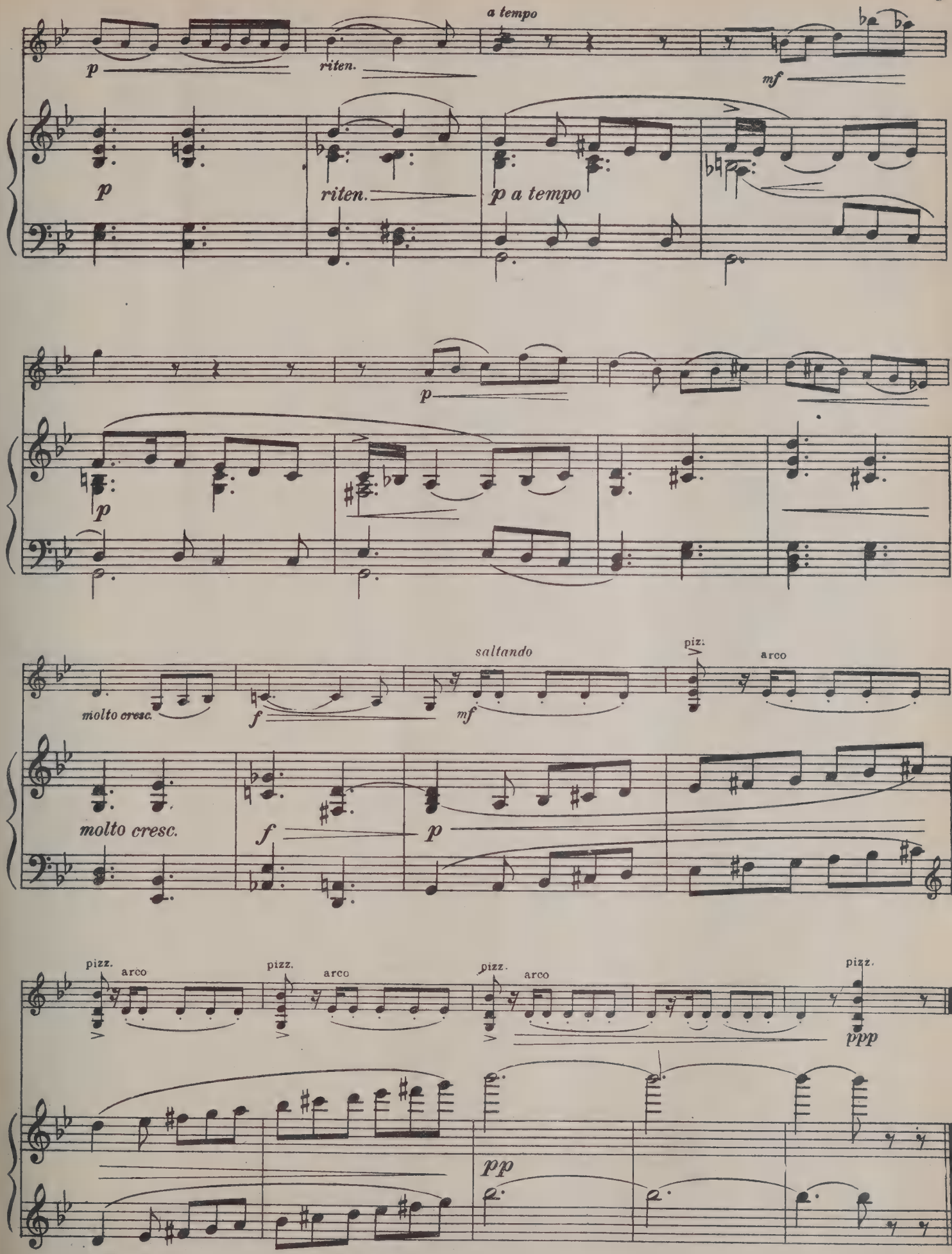
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"The Music of the Discs" *By "Recordo"*

THE development of an appreciation of the better class of music has always been the policy of the leading talking machine companies, and each monthly issue contains records in which every music lover will be interested.

"Recordo" will review each month in this page those which he believes will be of most interest to our subscribers, and of the most assistance to teachers in their work.

Brunswick

Perhaps because it is so thoroughly in tune with spring evenings, Mario Chamlee has chosen to sing to us at this time Metcalf's sentimental classic "Absent." Truly, as sung by Chamlee, "Absent" makes the heart grow fonder.

When the Spaniards treat of love in music they do so with a more animated rhythm. For instance, "La Paloma," which Richard Bonelli, baritone, sings with fine fervor. On the reverse of this disc he gives us, with English words, the Neapolitan "Funiculi, Funicula" (Denza), as enthusiastic with animal spirits as any street song ever written.

Too many renderings of sacred music that one hears have the ring of empty artificiality. It is a relief then to hear the simple directness, the convincing sincerity with which Lloyd Simonson sings two Christian Science hynms—"Shepherd, Show Me How to Go," and "Saw Ye My Saviour."

Columbia

This month Columbia entrusts chief vocal honors to two tenors—Charles Hackett and George Meader. Hackett sings the melodious and thoroughly appealing ballad "Love Sends a Little Gift of Roses," by Openshaw, with splendid artistry. It is one of the best recordings he has ever made, and the charm of his voice is skilfully enhanced by the orchestral color of the accompaniment. If Meader is somewhat less of a star, he has pleasing gifts as a singer and he gives good measure by singing on two sides of a disc—"Pale Moon" (Logan), a memorably beautiful art song in the Indian manner, and "My Little Home on the Hill," a ballad of the type of "My Little Gray Home in the West."

The low voice that sings "Believe Me, If All Those Endearing Young Charms" is not a human one, but that of Pablo Casals's violincello; but he gives it a quality of human tenderness and poignance that conveys the meaning of the song as movingly as though every word of it were uttered. Another instrumental record that will be liked is a double offering of the Cincinnati Symphony Orchestra, under the direction of Ysaye, playing the perennial "Hearts and Flowers" (Czibulka), here blessedly delivered from the sentimentality with which most interpreters afflict it, and the serenade "Love in Idleness" (Macbeth), sprightly and deftly colorful. The recording of this complex, variegated orchestra is exceptionally satisfactory. Percy Grainger, pianist, plays with characteristic gusto and brilliance two selections of the sort that he most delights in—"Turkey in the Straw," that contagiously rollicking jig, elaborated by David W. Guion into a concert hall dazzler, and a bizarre composition of Grainger's own making, picturesquely entitled "The Gum-Suckers March." Thus endeth the Columbia list, very much allegro.

Edison

The Edison Company is indeed fortunate in having acquired Claudia Muzio, and Claudia Muzio is fortunate in having her voice recorded with Edison realism; but the chief gainer of all is the public, for her first offerings under Edison auspices are among the loveliest things ever made available by the phonograph. They comprise two double discs—a pair of limpidly melodious bel canto arias from Trovatore, "Tacea la notte" and "D'amor sull' ali rosee; and two arias from operas less familiar in America, "La Mamma Morta," from Giordano's opera dealing with the French Revolution, Andrea Chenier, and the Letter Scene air from Tchaikowsky's Eugene Onégin. These four numbers, beautiful music in themselves, well reveal the richness and heart appeal of this distinctive voice.

Other notable vocal recordings are the Flower Duet from Madama Butterfly, with its exquisitely unusual harmonies, sung by Marie Rappold and Carolina Lazzari, and (on the reverse) the affecting Tosti song "Povera Mamma!" sung by Mario Laurenti, baritone, better than we have ever heard him sing before. The "Ingemisco" from Verdi's Requiem is sung with emotional power by Giovanni Zenatello, tenor, and, as a contrast, the happy-go-lucky baritone aria "A quoi bon l'économie?" is sung by Torcom Bézazian.

Paul Reimers, newly come into the Edison fold, is heard in Kreisler's arrangement of the Viennese "Old Refrain," singing very agreeably in English. This is paired with the tender mother song "Son o' Mine" (Zamecnik), sung by Elizabeth Spencer, soprano.

Instrumental records include a double offering by Albert Spalding —a Chopin Nocturne arranged for violin by Wilhelmj, and the Canzonetta from Godard's "Concerto Romantique." These are played in thorough musicianly fashion. And the American Symphony, which last month gave us four delightful numbers from Tchaikowsky's toy ballet The Nutcracker, now gives us three more. They are gems of ingenious whimsicality.

Pathé

Pathé makes a specialty this month of old-favorite songs. Yvonne Gall, though an imported soprano, has learned to sing in lucid English the songs we all cherish. Her rendering of a Foster plantation song last month was by no means a foreigner's. Now she sings for us Nevin's "Rosary" most satisfyingly, and, on a separate disc, "Annie Laurie." She does these with excellent taste and appealing tenderness, and the quality of her voice is brought out more beautifully than in some of her earlier recordings.

Wilfred Glenn displays his profundo powers agreeably in those two deep favorites "Rocked in the Cradle of the Deep" and "Asleep in the Deep;" and Adamo Didur, an operatic basso with strong dramatic thrill, sings a pair of short folk songs of Little Russia, arranged by Zimbalist. Wells Clary, an ingratiating baritone, is heard in the familiar "Beauty's Eyes," by Tosti, and "Drink to Me Only With Thine Eyes," which the label on the record cheerfully attributes to Mozart.

Old favorites rule in the instrumental realm also. Hans Kronold, 'cellist, plays the quaint and appealingly simple melody of days of yore —"The Willow Tree," and, on the reverse, two old standbys by Moore —"The Valley Lay Smiling Before Me," and "Believe Me, if All Those Endearing Young Charms." Virgilio Ranzato, concertmaster of Toscanini's orchestra, makes his phonograph début after the manner of many another violinist by playing Dvorak's "Humoresque," but

he plays it very nicely indeed, and gives us as an encore Mozart's Minuet No. 13.

Victor

Victor's music festival is as abounding as ever. Caruso sings a pleading waltz song, the words of which he wrote himself. The music is by Bracco. Listening to the supreme ease with which the inimitable Enrico gambols through this Serenata with its unexpected high notes, it is hard to realize that such a singer could ever be afflicted with human ailments. If his recording must halt for a time, he will have no mean understudy in Benjamino Gigli, who this month sings the beautiful "Cielo e mar" air from Gioconda with emotional appeal and splendid quality of tone. John McCormack gives us a vivid and colorful art song by Rachmaninoff—"O Cease Thy Singing, Maiden Fair"—with a violin obbligato played by Kreisler and piano accompaniment by Edwin Schneider. Another vivid number is the Neapolitan song "Munasterio" (The Monastery), by Costa, sung dramatically by Titta Ruffo. Its tragic sombreness is decidedly in contrast to the Neapolitan songs one is accustomed to hear. But there is no more perfect example of artistry in the entire list than "Beau Soir," sung by Giuseppe de Luca. It is a setting by Debussy, that Monet of Music, of a poem by Paul Bourget. Of simpler appeal are the ballad "Just a Little House of Love" (Wood), sung by Sophie Braslau, contralto, and the sacred song "Oh Morning Land" (Phelps), sung by Louise Homer and her daughter. A record unhonored with the red seal but which is decidedly enjoyable nevertheless is a double disc of two favorite soprano numbers from Aida —"Ritorna vincitor" and "O patria mia," sung by Lucy Isabelle Marsh.

Instrumental offerings include Efrem Zimbalist playing Pierné's graceful and dainty Serenade; two piano records, one by Cortot, who plays the first half of Liszt's Second Hungarian Rhapsody, and the other by Rachmaninoff, playing the scintillant, adroitly droll "Dr. Gradus ad Parnassum," from Debussy's "The Children's Corner." Toscanini and the Scala Orchestra give a crisp and spiritedly concise performance of an old Gagliarda by Galilei, and the Philadelphia Symphony Orchestra, led by Stokowski, acquits itself brilliantly in that astonishingly sensual pagan orgy, the Bacchanale from Samson et Dalila. It is significant of the increasing popular interest in standard music that a single company issues, in one month, records by two different concert orchestras.

Vocalion

Great dramatic sopranos are few indeed. Those who are successful at recording are fewer still. Their style of singing is less easy for the wax to capture than that of the lyric or coloratura soprano. Rosa Raisa's first phonographic attempts were to our mind disappointing, but now she is at last beginning to duplicate on the phonograph her achievements on the operatic stage. Her singing this month of the vividly emotional "Ave Maria" from the last act of Otello is quite enthralling. Contrastingly light and carefree is the "Musetta Waltz" from Boheme, sung by Marie Sundelius with airy purity of tone. She gives the Musetta minx a wistful sweetness that is an unusual attribute for that saucy spitfire. Another operatic record is the "Donna non vidi mai" aria from Manon Lescaut, an expression of love at first sight, sung by Guilio Crimi.

Song offerings include "Homing," by Therese del Riego, a finer thing than her better known "O Dry Those Tears," sung by Marguerite d'Alvarez, contralto, with a particularly nice accompaniment; and "The Sweetest Story Ever Told" (Stultz), a ballad in the popular manner sung by John Charles Thomas.

Orchestral Instruments

A Supplement* to the Progressive Series of Piano Lessons has appeared, which does much credit to its author, Emerson Whitehorne. Here we have a concise work that will find its place in our somewhat limited works on the orchestra. Of large treatises on orchestration there are plenty, and there are many superficial instrumental guides for the lay concert-goer. This new work takes the middle ground, it will prove invaluable to those who wish to understand the orchestra when they hear it, and it will be helpful to the young composer and arranger. The contents consist of condensed essential information regarding the size, the material, the tone quality, the range and the various uses of each instrument. The various clefs on which music is written for each instrument is explained, and transposing instruments are dealt with clearly. The excellent illustrations show the instruments actually being played by famous orchestral musicians, and the photographs not only show the correct playing position, but also the relative size of each instrument.

*Instruments of the Modern Orchestra, by Emerson Whitehorne: St. Louis, Art Publication Society.

To Foster British Music

Those in this country who believe in American Music for Americans, will learn with interest of the organization of a society in England which is to work specifically for British music for the British. It is called the British Music Society (National and International) and was founded in 1919. It lists among its vice-presidents such leading English composers as Granville Bantock, Edward Elgar, Frederick Bridge, Frederick Delius, and other British musical notables, such as Sir Thomas Beecham, Sir Henry Hadow, Sir Henry Wood, Dan Godfrey, Sir Alexander Mackenzie and Professor Donald Tovey. The Honorable Director is Dr. A. Eaglefield Hull and the offices are at 19 Berners street, London.

The purposes and methods of the society offer a fine suggestion for similar work in this country.

H. R. Knopf & Sons' Quarters

H. R. Knopf & Sons, the New York dealers in fine old violins, cellos, artist bows, Roman strings, etc., whose collection of old violins is world renowned, have moved into new quarters and since the middle of April has been established at 145 W. 45th Street. At this new location the firm has quarters very much larger and artistically arranged. It is able to take care of an increased amount of stock and to give additionally expeditious service to its customers.

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SCHOOL MUSIC

HOWARD CLARKE DAVIS, *Assistant Editor in Charge*

Musical Supervisors' National Conference

THE fourteenth annual meeting of the Music Supervisors National Conference opened auspiciously on Monday, April fourth, at St. Joseph, Missouri, remaining in session through the following Friday. There was an attendance of approximately seven hundred supervisors and others engaged in kindred teaching from all parts of the country, including points on both the Atlantic and Pacific seaboards.

A perusal of the program which follows, reveals one of remarkably broad scope, with a tendency toward the consideration of the strictly pedagogical and psychological aspects of the art rather than the old stereotyped discussion of methods of presentation. This is as it should be. The science of teaching and the art of organization and administration are rapidly being recognized as major qualifications of the supervisor quite aside from his or her musical ability. We are finding that the supervisor who can work the plan after planning the work is the successful man or woman in this field.

Considerable attention was given to the subject of instrumental instruction. A special instrumental section was in session an entire day considering the matter from its various angles. It was noticeable also in this section that the desire of all the speakers was to give aid in the administration and organization of the various classes, orchestras and bands as well as to tell what to teach them. It should also be stated in no passing sense that the demonstrations by the visiting orchestras and bands from neighboring high and grammar schools was of a distinctly high order, bordering in some instances upon the professional in accomplishment. Certainly the middle West showed its rapid strides in school music during the last ten years.

The Educational Council of the Conference is engaged in a very thorough and thoughtful consideration of courses of study for the training of supervisors of music. This council is composed of some of the foremost educators in this particular field, and should contribute in no small measure toward the unification and standardization of this branch of teaching. Unfortunately, the connection of some of its members with commercial interests makes it difficult for them to subordinate those interests to the general good. However, progress is being made and in a later issue we hope to be able to give the results of their deliberation.

Conspicuous mention should be made of the work shown by the St. Joseph schools under the direction of Miss Clara Sanford and her able assistant, Miss White. It will be remembered that in our April number of THE MUSICIAN we discussed good music and concluded that first of all it must sound well. This music at St. Joseph did just this. While it had sufficient technical difficulty to be interesting, it was chiefly remarkable for its pure tone, excellent diction, clearly heard in any part of a hall seating two thousand, and the perfect discipline of the children.

St. Joseph proved an ideal convention city, the supervisors being entertained in true western hospitality. The directors of the local Spring Festival had arranged to have it occur simultaneously with the Conference, and the visitors were able to hear several programs by metropolitan artists of the highest rank.

All in all, the 1921 session was one of the most successful in the history of the organization. While the attendance was not equal to that of the meeting last year in Philadelphia, owing to the high transportation rates, there was an atmosphere abroad which was very hopeful. Political difficulties which have seriously hindered the conference in the past are largely disappearing, and it is moving on toward a period of the greatest usefulness.

The session opened Monday morning, and after the registration, those in attendance visited the St. Joseph schools. In the afternoon there was a demonstration of a system for securing certain vocal effects from a mixed chorus, conducted by John R. Jones, the choral director of the Kansas City Federal Reserve Banks. In the evening a concert was given in the Coliseum by Arthur Shattuck, pianist, and the St. Olaf Choir, F. Melius Christiansen, director.

After the meeting of the executive board the formal opening of the conference Tuesday morning was marked by the address of the president, John W. Beattie, the director of music in Grand Rapids, Mich. Karl W. Gehrkens spoke on the Fine Art of Teaching, and then the conference witnessed a demonstration of the Lincoln System of class piano instruction, showing the results of the work done in the Lincoln Schools under the direction of Hazel G. Kinscella. After luncheon an orchestra from the Northeast High School of Kansas City rendered a program under the direction of Frank E. Chaffee.

The afternoon session opened with a discussion of music in the Intermediate or Junior High School, and Bird T. Baldwin, of the University of Iowa, spoke on the Psychology of Adolescence. Helen Garwin of Rochester, and Nellie Gross of Grand Rapids, led the discussion of practical elements of music work in the Junior High Schools, and the events of the day ended with a concert by a chorus of seventh and eighth grade children and the St. Joseph Municipal Orchestra, under the direction of Hugh McNutt. Margaret Romaine was the soloist.

The outstanding features of Wednesday's sessions were the sectional meetings, at which were held discussions of the Supervisor in the small town, school music in rural and isolated communities, Music Appreciation Work in the Small System, Bands and Orchestras in Small Towns and Rural Communities, Glee Clubs and Choruses, the Training of

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Instrumental Supervisors, the Justification of Instrumental Music in the Public Schools, Problems of Class Instruction in Instrumental Music, the Grade School Orchestra, Material for School Bands and Orchestras, Music in the Large High School, Choral Work in the Large High School, Specific Voice Training in High Schools, Music as a Full Credit Earning Subject, Music in the Normal School, College and University, The Curriculum for Music Supervisors, and Music Department Responsibilities.

The musical programs of the day were rendered by an orchestra from the High School of Parsons, Kan., Charles McCray, Director, and twenty-two children from the schools of Greentop, Mo., gave a concert under Flora Wright.

The topic of the Thursday morning session was Music and Citizenship, and addresses were delivered by Edgar B. Gordon of the University of Wisconsin; Percival Chubb of St. Louis; Mrs. F. A. Sieberling, president of the National Federation of Musical Clubs; H. Augustine Smith of Boston University, and W. W. Norton, Lima, Ohio. The annual business meeting was held in the afternoon, and in the evening the Coliseum was the scene of the concert by the Music Supervisors' Chorus and Orchestra.

Friday morning was devoted to the report of the Educational Council, and in the afternoon there was a concert by combined grade school orchestras, a chorus of primary grade children, a group of children in folk dances, a selected orchestra and a chorus from the St. Joseph schools. The final event of the conference was a joint recital in the Coliseum by Florence Macbeth, soprano, and Oscar Seagle, baritone.

Assembly Songs for Every Occasion

Conspicuous among the books recently sent to the Editor, is the Assembly Songs for Every Occasion, edited and compiled by George H. Gartlan, Director of Music in the Public Schools of Greater New York, and published by Hinds, Hayden & Eldredge, New York City. As its name indicates, it is a book intended to serve every occasion where there is an assemblage of children where singing is needed, and it serves that purpose well. Any book of this nature must of necessity be frankly easy and free from technical difficulty. It must also be replete with a variety of material which will meet the needs of a variety of assemblies. While the songs are of sufficient ease and variety for any children's chorus to sing at sight, there is a pleasing arrangement harmonically, which makes it possible for them to sing in parts, if it is desired.

In so many instances the compilers of books for children in the public schools are so anxious to achieve something novel and striking that they include only so-called new material, to the exclusion of that great heritage of songs which every child and adult should know—those songs which are most often thought of when a company desires to sing. In this respect the Gartlan book has made a distinct improvement over others which are contemporary to it, for there are no less than fifty of the "old songs" dear to pupil and parent alike.

Mr. Gartlan has made a distinct contribution to the literature of school music. Assembly Songs will go far toward solving the problem of the supervisor in respect to suitable song material for upper grades in grammar schools, particularly in sections where formal music instruction is not always possible.

The Trend of American Composition

IN a recently published interview in the *Christian Science Monitor*, Cecil Burleigh, the American composer, has some interesting things to say about American composition. In regard to the larger musical forms, he says: "McDowell is the man before everybody else whom we must regard as having brought the writing of music in the United States into line with the character and individuality of the nation. McDowell is the person who first gave the sonata and the suite, to specify two forms, a physiognomy that his countrymen could recognize as native. Before his time men wrote frequently in imitation of the German school; since his time they have written in imitation of the French. He wrote, on the contrary, in imitation of no school, and may be said, in brief, to have laid the foundations of an American one."

Mr. Burleigh says that particularly in song composition many American composers keep themselves independent of outside influences, but set their standards low and pursue merely popular conventions. Far too many concert songs are written with the sole purpose of obtaining applause for the singer. "A good many of them," says Mr. Burleigh, "make a pretense at being serious, while in truth they are trivial, because they are obviously contrived with respect to climax and other features to secure an encore." Mr. Burleigh further believes that conditions might improve if American audiences were as outspoken in their opinions as the British.

Mr. Burleigh feels that the field of composing for violin and piano holds large possibilities for composers of American and other countries as well. He deplores the custom of writing a melody for the violin and assigning to the piano merely the role of accompanying, instead of planning an ensemble for the two instruments. For his own part, he states, he never thinks he has availed himself properly of his resources unless he has placed the two instruments on equal terms.

New Ditson Price List

Oliver Ditson & Co., Boston music publishers, have recently issued a very valuable and interesting teachers price list of Music Books. The catalog is arranged under such heading as Piano Methods, Piano Music Collections, Piano Studies, Music Literature, Violin and Piano Duets, Orchestra Parts (for rent), Vocal Studies, Sacred Cantatas, etc. The small volume will form a handy reference guide for the teacher.

Another Little Hour I Begged

(Continued from page 8)

consonances; but if we would deliver a message to less tonally surfeited ears we must bow to the vernacular.

"Another Little Hour I Begged" should have the general popularity its *naive* and charming character deserves. It is not a great song, and no doubt the composer would not consider it his masterpiece; but it is a practical song the like of which we see all too seldom nowadays, and we have no hesitancy in predicting for it more than the usual success.

THE MUSICIAN gave credit recently for the article "The Miniature Score as a Giant Killer" to Ernest R. Voigt, of the Boston Music Company. Mr. Voigt writes us that we have been in error in giving him credit for this interesting article, and that the author in fact was Carl Engel.

We make this correction, at the same time offering our apologies to Mr. Engel.

PIANO POINTERS

Gottschalk as a Teacher

SCHUMANN advised students to play with the artist feeling. It is not uncommon for young musicians to make extravagant statements as to the high price they would be willing to pay in order to play like some celebrated artist. And then they balk at doing the little things that the artist knows are an essential part of the correct routine.

If the student could go into the market and buy a good technic for several thousand dollars he would probably consider it a good investment. But he is careless about another means of paying the price for a satisfactory technic, such as systematic practice, careful attention to fingering, to pedaling, to accurate memorizing, to learning a composition by short sections at a time, to getting in the mind a clear conception of every detail of his playing, all details of the artist's method of mastering a composition.

In the *Life and Letters of Gottschalk*, the author relates an incident of a lesson received by a pupil in New York, during a stay in that city in the spring of 1856. The young lady was somewhat nervous about playing for the distinguished artist who asked her to play a certain composition. During the playing Gottschalk remained at the farthest corner of the room.

When the piece was finished he came to the piano. "You did not finger that passage," he said, "as I should have done; at least it did not sound firm enough. Of course I didn't see; but did you not take it thus?" and he played it, using her habit of fingering.

"Now take it thus, binding the passage in a legato-staccato, if I may so express it, by using the fourth and fifth fingers for the preparatory trill." He gave the passage with exquisite delicacy of touch.

A few more simple suggestions followed, and he left it for her to study, adding to it an étude by Heller. In addition he advised her to read four or five pages from Beethoven every day, noting carefully the phrasing, but more particularly the rhythm of each measure in its beautiful completeness, yet dependent upon the following measures.

The reference to the fingering carries a helpful suggestion to both teacher and student, both of whom are far too frequently negligent as to this most important item in the preparation of a compositon for performance. It is advisable that without exception a student play a passage without any change of fingering. To insure this it is best to pencil on the music page the fingering which trial indicates to be the easiest and best. Then, having settled these points, the student should play the passages slowly enough to make a definite impression upon the mind of the proper finger successions. Memorize fingering as well as notes.

The teacher will recall that Gottschalk placed emphasis upon phrasing and rhythm. These are two items in regard to which there is far too much negligence. Follow the phrasing on the printed copy if it commends itself to your taste and judgment; if not make such changes as you prefer. But make them on the copy in such a way that you can play the piece with the same phrasing every time. The value of study lies in considerable measure upon a carefully thought out plan which is afterward followed with little or no deviation in consecutive performances.

There is an application: The artist asked of his pupil nothing which he was not ready to do on his own account. If he had asked her to play a certain passage one hundred times, or five hundred times, without a break it would have been only what he would have been ready to do himself if he felt that it were necessary. It is this spirt which drives away the thought of drudgery. The result pays, and there is interest in watching the successive steps that may have the appearance of drudgery to see the result show.

Fingering Seventh Chords

IN a work on piano technic we find the following concise rules for the playing of seventh chords in the form of arpeggios. They should be memorized by students.

1. All those beginning on a white note in either the original position, first, second or third inversion, have the fingering thus: Left hand, 5 4 3 2; right hand, 1 2 3 4. If any of the inversions begin on a black key, follow Rule 2.

2. (a) All those beginning on a black note in any position in the right hand, begin on the second finger, the thumb on the first white key following. If any of the inversions begin on a white key, follow Rule 1.

2. (b) In the left hand beginning on a black key the fourth finger takes the first note and the thumb falls on the farthest possible note from it. That is, when possible, the fingers should be 4 3 2 1. When the fourth note falls on a black key begin with the third finger, not the fourth. That is, the hand does not change its position until absolutely compelled.

In the case of diminished sevenths the same rules apply as for dominant sevenths.

1. When the arpeggios are played legato, practice them with finger and wrist staccato in addition.

2. Do not neglect to play every inversion with hands separately, in both similar and contrary motion, beginning both at the high and the low ends. In addition, when playing hands together have, say the first inversion in the left hand and original position in the right, etc.

3. Always practice in regular order, but also devote a set time to playing irregular tests.

American Representatives for Chesterian

The Boston Music Company, of Boston, Mass., have recently been appointed American representatives for the "Chesterian," one of the leading British publications devoted to modern music, and published by J. & W. Chester, Ltd., well known English music publishers. The "Chesterian" numbers among its contributors the foremost musicians of all countries, and is therefore international in scope and cosmopolitan in character. The "Chesterian" is published eight times a year.

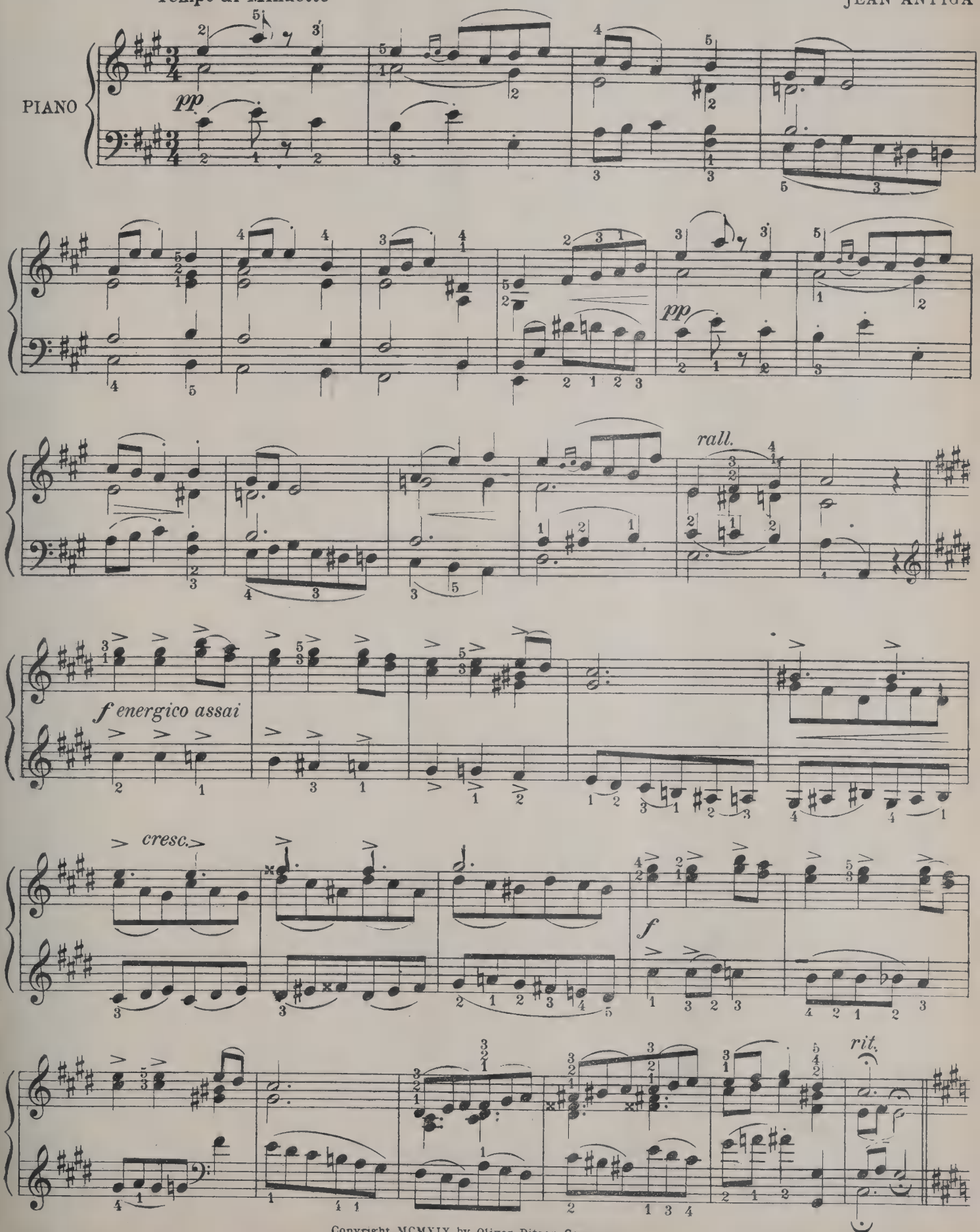
2

MENUET DE LA PRINCESSE

STYLE ANCIEN

Tempo di Minuetto

JEAN ANTIGA



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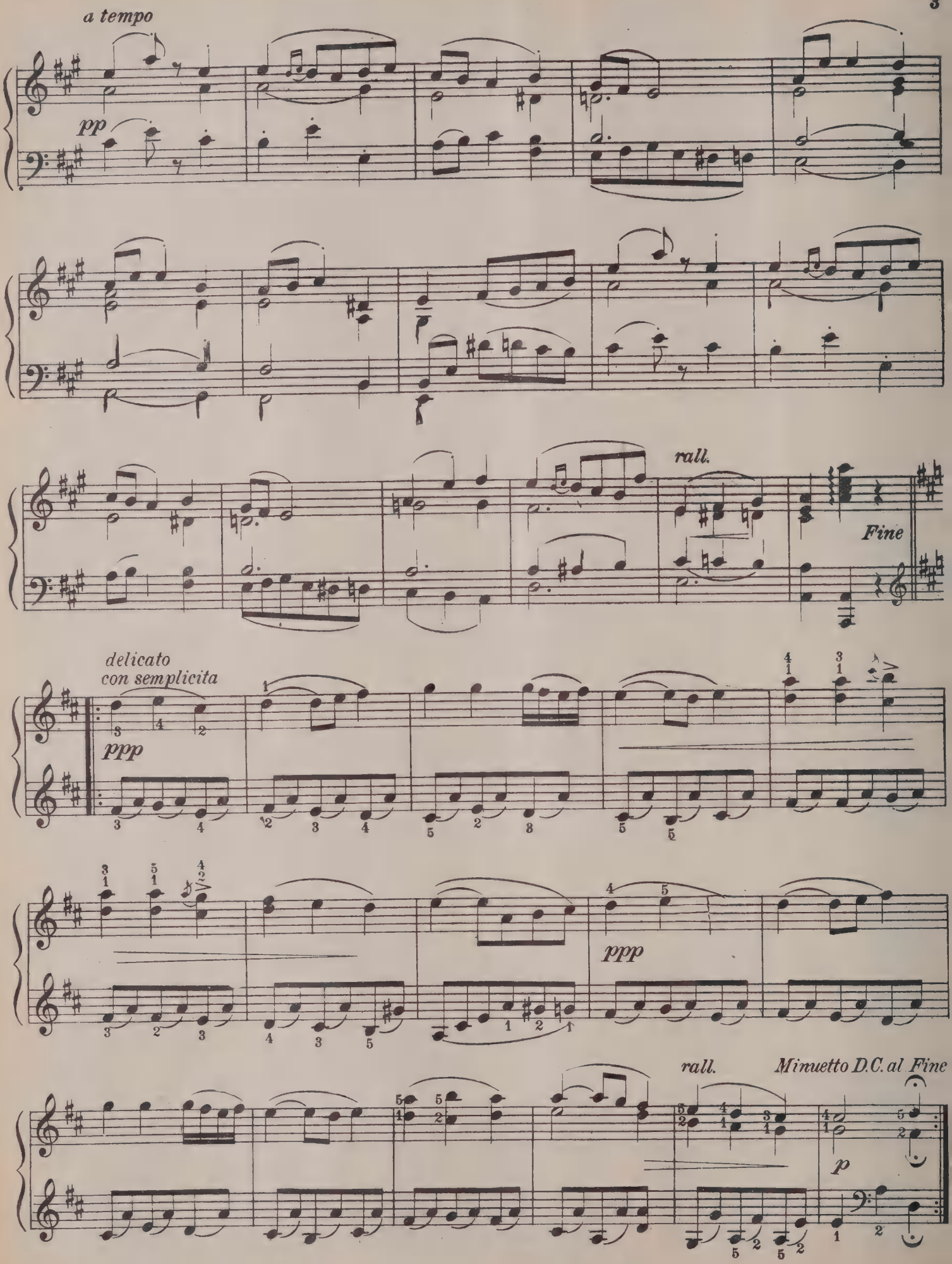
Grade III


a tempo
pp
rall.
Fine
delicato
con semplicita
ppp
ppp
rall.
Minuetto D.C. al Fine
p

CHOIR AND ORGAN

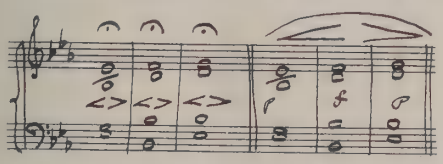
Conducted by H. C. Macdougall

Fundamentals in Choral Singing

V

Light and Shade

Any simple chord succession like the example below will do for practice in light and shade (nuancing.) It saves a great deal of time in the practice of the printed page if a choir comes to the printed page with a *crescendo* and *dimuendo* technique. Each chord may be taken with a slow, steady *crescendo*, and a like *decrescendo;* or the three chords may



be taken as a phrase—quickly enough to be sung in one breath with the same nuancing transferred to the whole phrase. The pitch may be raised by semitones to as high a point as the conductor may think practical. If it is too much trouble to mimeograph the three chords a chord-progression out of a convenient hymnal may be chosen; the chords are so simple that they can be easily memorized.

Guard against too quick an increase in the *crescendo* and too sudden a decrease in the *dimuendo*. The practice of this nuance is fatiguing and therefore ought to be carefully limited.

(To be continued)

The Organist's Profession

V.

The Amateur Church Organist

One of my correspondents, living in a city in the South of somewhat less than two hundred thousand population, writes, "To the best of my knowledge most of the organ positions in towns surrounding ——, having from three to six thousand inhabitants, are filled by local piano teachers, *who render service gratis.*" In every questionnaire filled out by obliging professional friends I find that at least one out of six organists is listed as an amateur. With the amateur, as one of a species, I have no fault to find. One of the first inspirations for hard practice and self improvement in organ playing I ever received, came to me through the playing of a professional architect. He was especially gifted in improvisation; some of the people who read these words will know to whom I refer. But amateurs who give their services, however high their motives are, are no help to the organist's profession.

Salaries in Monthly Payments

In the South, and universally among picture organists the custom seems to be payment of salaries by the month. I imagine that where this custom exists vacations are taken at the organist's expense. Readers may be left to their own reflections on this point!

The Picture Organist

I present two reports in regard to picture theatres. The first theatre is in a city in the East of commanding social and industrial importance. In this city a "Class A" house will have an orchestra, the organist being a member thereof and receiving about $45 a week. "Class B" houses have no orchestra. In all theatres there may be three or four three-hour shows, depending on the custom of the house. Two theatres have seven hours for each organist,—there are usually two players. The Union price in this city is $5 for a three hour show. Membership in the Union is absolutely necessary, and costs $50, with $10 annual dues. Of course, gifted players are able to demand and receive better money than the minimum Union wage; in this, as in other things, business ability if associated with a high sense of one's own talents, is the factor in securing the prizes in the profession.

One item of expense in connection with a picture organist's "job" is the matter of a library. The cost of such a library is often in the thousands of dollars; songs, overtures, piano pieces, violin pieces, popular music, "jazz" tunes, etc., etc.—these must be acquired weekly or while tunes are hot, until the player has practically everything that he may possibly need. To rise in the profession one must be alert for the popular successes, not scorning, either, the best of the "high-brow" stuff. It would take several hundred dollars to put one on one's feet as a picture player if one had previously belonged to that unhappy class of musicians who never buy a piece of music (particularly if they happen to know the Composer) if there is any way out of it.

As to vacation: the picture organist has to pay for his own. He can give instruction in music, if his physical energies are not pretty well exhausted by his daily playing. It therefore seems that all a picture organist can count on in the way of income is his weekly salary.

Taking up, now, another city of about three hundred thousand population I find that there are four large theatres and fifteen smaller ones. Two of the large theatres have orchestras of 10 and 18 pieces; a fifteen-stop Wurlitzer is in one house and a thirty-stop Moller in the other. Of course, other theatres in the city have organs, but I have particulars of these two only. The weekly salaries are $75 and $60. In one case the leader of the orchestra owns the library of 2500 pieces, valued at from $500 to $600. Vacations are at the expense of the player; the Union initiation fee is $50 and dues are $8 annually. In both houses the organists play 6 hours, with two 30-minute rest periods. The theatre paying $75 seats 2800; the other, paying $60, seats 1500.

If a man can stand the routine of daily work for 50 weeks he will receive at the first house, $3750; at the second, $3000. He must pay out (according to one of my informants) at least $2 weekly for music; he has little physical or nervous energy for teaching (perhaps the most remunerative form of professional work); he practically lives on his salary. Analyzed in this way a picture organist's position is not alluring. The confinement must be maddening at times, and the feeling that one is not working in music for its own sake,

(*Continued on page 38*)

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M. P. Möller Hagerstown, Maryland

WIND INSTRUMENTS

Conducted by Lieut. William C. White
Principal, United States Army Band Leaders' School

Military Band Arranging

(*Continued*)

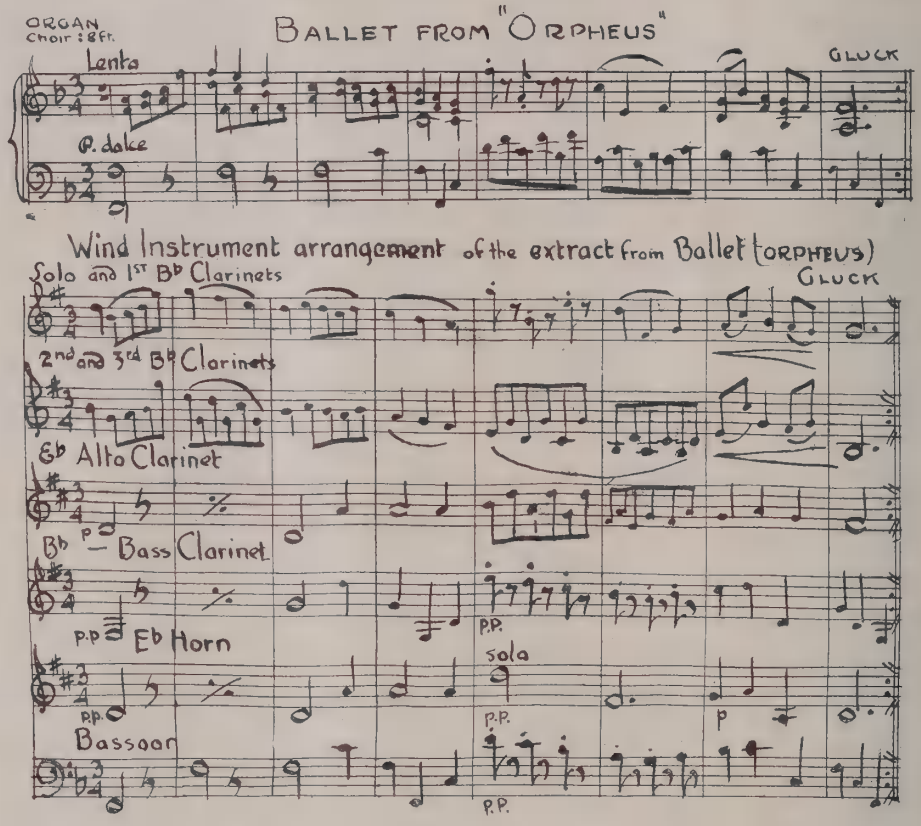
ARRANGING for Military Band from Organ Scores was partially explained in the March 1921 issue of the MUSICIAN. The keyboards (MANUAL AND PEDAL), the various "Stops" and the registration of their real sound was described therein. Also the opening bars of Du Bois' "Grand Chorus" for organ was scored for full band to illustrate the Wind Band parallel to the "Great Organ."

Scoring for smaller combinations of wind instruments to parallel the "Swell" and "Choir Organ," which are really components of the Great Organ, will now be considered.

As previously stated, the wind band parallel to the Swell Organ would, as a general rule, include all reeds, flute, and light brass, viz:—Flue, Oboe, Bassoon, All Clarinets (Eb, Bb, Alto, and Bass), Alto, Tenor, and Baritone Saxophones, Cornets, Flugelhorns, French Horns, and Euphonium. It is not always necessary, nor desirable, to use all instruments in a continuous tutti, when scoring from the Swell Organ part, but a judicious selection should be made from among them, and care taken not to overload the score. Careful study of the registers of the "Stops" should be made. As before noted, the 2-foot stops will sound two octaves higher, 4-foot stops one octave higher, 8-foot stops as written, 16-foot stops one octave lower, and 32-foot stops two octaves lower than written, in the organ score.

The Choir Organ could be paralleled with the following instruments: Flute and all reeds, except the Tenor, Baritone and Bass Saxophones. One Flugelhorn or cornet, two French horns, and one Euphonium would be sufficient brass. Similarly with the instructions given for the Swell Organ instrumentation, care should be taken not to score too heavily.

The accompanying extract from



Gluck's "Orpheus" Ballet No. 18, written for the Choir Organ (8-ft. stops), is arranged for 4 Bb Clarinets, Alto Clarinet, Bass Clarinet, French Horn and Bassoon (see illustration, No. 1 and No. 2). The second part of the ballet, immediately following the extract given herewith, would require the use of a flute and oboe, and perhaps a cornet or flugelhorn.

In conclusion, it may be well to mention the fact that to arrange well from organ scores, or any other for that matter, the student must experiment considerably with passages requiring only a few instruments to record them, that is, if he desires to do the work well. Therefore, a band should always be available for the use of the student, that he might hear his work played. It is often necessary to "cue" extensively in passages where a mixture of certain brass and reed instruments are needed, in order that a careful selection of the best sounding combination may be made after the tryout with the band. There are no set rules for the student arranger to follow. Work, continuous and incessant, if he have sufficient theoretical foundation to carry it forward, will alone bring results. The arranger should practice as diligently with his pen as the successful performer must with his instrument.

(*Continued on page* 38)

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Willow Tree, by *Mana-Zucca*, for piano, is a small piece which gives the swinging motion of the branches. It is in D major and belongs in the first grade.

Golden Rod, by *Mana-Zucca*, for piano, is a first grade piece—bright and interesting, in the key of G major.

Greetings, by *Mana-Zucca*, is another first grade piece and this one gives most of the work to the left hand.

Five Second Grade Pieces, for piano, by *Mana-Zucca*, are all splendid teaching material—just the things that teachers are always looking for. This set, published separately, includes: (1) *The Christmas Tree*, (2) *The Easter Egg*, (3) *The May Party*, (4) *Hallowe'en*, (5) *Sleighing*.

The Rainbow, by *Mana-Zucca*, is a third grade piece with good finger practice for both hands. Rhythmic and musical.

A Spyin' and *Mammy's Li'le Black Lamb*, two darkey songs, by *Charles Huerter*, to verses by *Maude H. Lyman*. Singers who like dialect songs will be delighted with these by Mr. Huerter. The character element is never overdone, and the whimsicality of the music is always in keeping with the spirit of the verses.

God is Near, sacred song, by *Charles Huerter*, to verses by *Maude H. Lyman*.

Te Deum Laudamus in G, and *Communion Service in G*, by *G. Scott-Hunter*. Well written and useful settings of traditional text for episcopal services. Organists searching for new service material should not fail to examine these.

Sweet Melody, by *Mana-Zucca*, for piano, is a simple waltz, giving both hands an equal amount of work. First grade.

Meditation, for organ, by *Edith Lang*. This is a well written prelude which has repose, and whose restful melody would make an excellent opening number for church services, or as incidental music to weddings.

Finale, for organ, by *Ernest Douglas*. A splendid number for recitals, or as a postlude to a church service. The organ idiom is well observed, and musically the piece is of more than passing interest.

G. Schirmer
NEW YORK

Studies, Scales and Pieces, in the first position, for violin, by *Grace White*. This volume from the Schirmer Scholastic Series is an excellent method which shows a noteworthy care for details. The progression of the studies is at all times natural, and the careful application of the material should give a good foundation to the pupil. The book includes a number of attractive little pieces with piano accompaniment. It is a pity, however, that the author has given her small readers several definitions which may be considered faulty. For instance, a whole note is not always given four counts, nor a half note always two counts. Miss White has overlooked the fact that the unit of the time signature determines the number of counts given to the whole note, or the half note. Nor do we feel that children should be taught that major scales containing sharps are a fifth apart, and those containing flats are a fourth apart. It would seem as though the rule of fifths by elevation, for sharp keys, and by depression, for flat keys, were a clearer way of presenting the principle of key relation to the minds of beginners.

A Practical Method, for violin, Part III, by *Nicolas Laoureux*. The first two volumes of this work has been issued previously, and it is gratifying to note that this volume is in every way up to the standard of its predecessors. The bowing and wrist exercises are lucidly set forth and will prove excellent for pupils. The work will be valuable in preparing pupils for the Kreutzer studies.

Concerto for violin and orchestra, arranged for violin and piano, by *Johannes Brahms*. The editing of this new edition of the scholarly and emotionally great concerto has been done by our own American violinist, Albert Spalding, and violinists and teachers of advanced pupils will indeed welcome it. The fingering of the violin part is well arranged, and Mr. Spalding and the publishers are to be congratulated on the edition.

Two Bagatelles, for piano and violin, by *Dirk Foch*. These two pieces, *Le Reve* and *Aria Espansiva*, again confirm our opinion of the talent of their composer. While they are not for the amateur, the numbers are so worth while in themselves, that they will repay the efforts of pupils in learning them, and recitalists will welcome them as additions to their repertoires.

Willis Music Company
CINCINNATI

Holidays, six tone pictures for the pianoforte, by *Charles Wakefield Cadman*. This is a splendid set of pieces for the third or fourth grade pupil, for there is musical interest as well as pictorial, or rather, descriptive interest. All of the pieces are smoothly written, the pianistic idiom is always respected, and the difficulties will not be hard to surmount. The separate titles are *A-Maying* (Caprice), *A Morning Walk* (Intermezzo), *A New Year's Call* (Minuet), *The Lady Valentine* (Romance), *Hallowe'en Pranks*. (Caprice), and the *Ride of Old Santa* (Galop). In the last named the imitation of sleigh bells is realistic. Nellie Richmond Eberhart, Mr. Cadman's librettist in Shanewis, has provided verses as headings for each of the numbers, and the illustrations with each piece add to the attractiveness of the volume.

American Indian Sketches, for the piano, by *N. Louise Wright*. The characteristics of the native Indian music are preserved in this set in spite of the extreme simplicity of the pieces. Second grade pupils will have no difficulty in playing any of the numbers, and the youngsters will probably be delighted with the "Injun" melodies. The inspiration has been drawn from Longfellow's *Hiawatha*, and before each of the pieces is an excerpt from the poem. The separate titles are *Indian Tale*, *Indian Lament*, and *Indian Dance*.

Twelve Piano Stories, for the early grade, by *Mathilde Bilbro*. Miss Bilbro has done excellent work in these pieces; they are musical and well adapted to the requirements of young pupils. The words ad libitum will add to the interest.

In Hanging Gardens, for piano, by *Evan Davies*. A melodious piece designed as an etude in free-arm movement and crossing of the hands. Teachers will find it excellent.

Book Reviews

A New Book on Organ Registration

It seems somewhat strange that American organists have only lately turned their attention towards the writing of books on the qualities of organ tone, and the effective display of those qualities through the art of registration. It seems scarcely a year ago—though the exact date is 1919—that E. E. Truette published his excellent work of 264 pages on "Organ Registration," or that only within a few months appeared Gordon Balch Nevin's somewhat smaller "Primer of Organ Registration"; and now comes Dr. George Ashdown Audsley, if not an American born, sometime a resident of the United States, with his "Organ Stops and their Artistic Registration."* These are all valuable books, covering to be sure the same general ground, but supplementing each other in the most useful way. No organist can afford to be without them all.

Without disparaging either Truette or Nevin, who are well and most favorably known as organists, composers and editors, it is only fair to Dr. Audsley to state that his fame as the author of "The Art of Organ Building" is world wide; in that monumental work (it is in two quarto volumes of formidable thickness) one can find everything one can want to know on the subject to which the work is devoted. "Organ Stops" is a modest octavo of 294 pages containing a Foreword—what is the matter with "preface"?—, an essay of 32 pages on the artistic registration of organ stops, and a glossary of the stops themselves taking up the remainder of the book. There are 5 beautiful plates and about 35 well executed figures, the whole printed on calendered paper; the type employed is large and handsome, and the book does its publishers, The H. W. Gray Co., much credit.

We have already stated that "Organ Stops and their Artistic Registration" is an important and valuable work; we only need to point out some of its salient points. In the glossary of organ stops over 500 names are included. With each name are given the equivalents, if any, in French, German, Italian, Dutch and Spanish; after a full description of the stop, its formation, its tone-quality, its registration-use and effectiveness are taken up, Dr. Audsley uses over 11 pages on "Diapason," 4 pages to "Bourdon," 2 pages on "Oboe," etc. The treatment here, as all through the book, is scholarly.

Dr. Audsley stands for certain definite ideas as to organ construction, tone-qualities, and registration; his whole influence, it seems to us, is helpful, and his ideals constructive. Those who find "Organ Stops and their Artistic Registration" stimulating ought to go to the nearest large library and continue with his "The Art of Organ Building."

**Organ-Stops and their Artistic Registration, Names, Forms, Construction, Tonalities and Offices in Scientific Combination. By George Ashdown Audsley, L.L.D., ecclesiastical and organ architect; illustrated. New York: The H. W. Gray Co., sole agents for Novello & Co., Ltd.*

Preparing for Examinations

While the examinations of the American Guild of Organists are the primary consideration, the substance of Mr. Wright's new book* is applicable to musical examinations of every description.

Mr. Wright feels that much better results toward recognition of music teaching standards can be obtained by the tests of organizations, than through state regulation and licensing, and points with just pride to the accomplishments of the Guild, of whose examination committee he is a member.

The first chapter of the book is devoted to *Preparation*. The author states that the great number of failures is due to underestimating the difficulties of the examinations or overestimating the extent of the preparation supposedly done. The next chapter considers *Playing Prepared Pieces* for the examiners, then comes a discussion of *Sight Reading*, followed by an *Analysis of the Three Elements of Music*, Counterpoint, Harmony and Form.

In advocating adequate preparation for examinations, Mr. Wright truthfully observes: "Nothing can equal the calmness and self-possession that is produced by positive knowledge. Doubt shakes the nerve. If this is fully realized, there will, in the future, be much better preparation, and I believe, fewer failures. These pages have been written with a sincere desire to point out the road, and to urge all students 'to walk therein,' avoiding possible failures and mortification."

**Musical Examinations, How to Study for Them, by Frank Wright: New York, The H. W. Gray Co., pp. 40.*

Sight, Touch and Hearing

WE are far too often wont to forget that the three functions necessary to executing music are separate, though co-ordinated, factors, and in his new work,* G. F. Granberry, an eminent New York pedagogue, has emphasized their development. Two volumes are on the press and the two which have appeared deal with the elementary problems of learning to play, and endeavors to enable the beginner to acquire a real musical sense. Each chapter is subdivided under the headings enumerated in the title: "Sight" deals with the theory of music and the transferring of what we see to the keyboard; "Touch" deals with the development of technique in an original, interesting and most pianistic way, and "Hearing" is devoted to ear training and the development of taste.

The great majority of pedagogical works deal with only one of these functions, and Mr. Granberry has done well to co-ordinate them. As the pupil improves in execution, he will at the same time develop his power of reading and his musical sense. The material is presented logically and most understandably. Facts are never hurled at the pupil in such rapid succession that he will be confused by the multitude of things he must learn; the essentials are presented one at a time, so that the attentive student will grasp each one before he goes on to the next. Before the pupil is taught staff notation, for instance, the author gives him number exercises for the fingers, then the letter names of the notes, so that when the staff is introduced he will have acquired the faculty of rapidly transferring his mental perceptions to his fingers.

The paragraphs on touch are so designed as to give the pupil relaxation, sureness and evenness. A delightful feature of the book lies in the marginal descriptions of early musical instruments, historical and informative, the story of the staff and its evolution, and many other facts that will maintain the pupil's interest.

**Sight, Touch and Hearing, A System of Foundational Teaching, Vol. I and II, by George Folsom Granberry: Boston, The Arthur P. Schmidt Co.*

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An English Modern

That England has not, in the past, done for music what might have been expected of her, is asserted by George Lowe, in his critical biography* of Josef Holbrooke, for, he writes, "many of her sons have been endowed with rich imaginative gifts, but these gifts have been directed into other channels than that of music." In the renaissance of music that has followed the Victorian era, the author feels that Holbrooke is entitled to a significant place. The Holbrooke family has been musical for generations back, we learn, and the present representative of the family comes rightly by his heritage. The author holds that this composer's music will always be misunderstood by many, because of the fact that it is so intellectually original. The author hastens to correct the impression that Holbrooke lacks the power of self-criticism, and seeks to prove his point by telling of the mass of works destroyed by the composer himself. Mr. Lowe tells us that Holbrooke's supreme idea of music is Melody first, Rhythm second, and Harmony third, and the book further claims that his work bears out that assertion.

The chief value of this critical analysis lies in its broad mindedness, it is no press agent's vain glorification, but rather an impartial view of the English composer's life and work. Biography of a living man is apt to be mere publicity; this work avoids that pitfall, and is valuable not only to its subject's reputation, but to students of modern music as well.

**Josef Holbrooke and His Work, by George Lowe; London, Kegan Paul, Trench, Trubner & Co., Ltd.; New York, E. P. Dutton & Co., pp. 314.*

Native African Music

Although we are quite familiar with the song literature of the Negro in America, there has been very little available material concerning native African music. Mr. Krehbiel has dwelt at some length on African songs in his book, *Afro-American Folk Songs*, but the latest volume by Natalie Curtis (Mrs. Burlin),* is one of the few books exclusively devoted to the subject. The material for the work was gathered while the author was in Hampton recording the songs of the American Negro, and for her work in the present volume, Mrs. Burlin had the assistance of two native Africans who were studying at the Institute: C. Kamba Simango, Nidau Tribe, Portuguese East Africa, and Madikane Cele, Zulu Tribe, Natal, Zululand, South Africa. The singing and the sayings of these two natives form the basis of the volume, and through them the author has been able to give us authoritative information of the folklore and the lives of these semi-barbarous races. The work shows the painstaking labor that has been expended on its pages by both recorder and subjects, and with the aid of the phonograph Mrs. Burlin has been able to give accurate recordings of the songs, and the polyphonic style in which they are sung.

The process of recording was as follows: The native would sing the first part and the author would learn to sing it as he did. Then when she had mastered the intricacies of this melody and could sing it herself, the African would sing the second part with her, and Mrs. Burlin would record them both. With the aid of native drums and tom-toms, the Africans would beat the rhythms of accompaniment and these were noted as well. The pages devoted to the songs are immensely interesting, and the rhythms and intervals, almost unsingable to Westerners, are more intricate than the most modern orchestral compositions. Composers can well study them for new ideas.

The authenticity of the songs and legends is unquestionable, for neither of the Africans who aided in compiling the volume left their native states until they were nearly full grown, their folk lore and song indelibly stamped on their memories.

**Songs and Tales from the Dark Continent, by Natalie Curtis: New York, G. Schirmer, pp. 170.*

A Handbook of Music Theory

Condensed guides to musical theory are always welcome, and the latest one by Herbert Wrightson* will prove a worthy addition to the list. The various chapters clearly and concisely set forth the Material of Music, Notation, Metrical Rhythm, Simple and Compound Meter, the Staff and Clefs for Pitch, the Keyboard, Sharps and Flats, Scales, Intervals, Marks of Dynamics, Tempo, etc., Ornaments, Chords, Form and Acoustics. Teachers will find many a use for this small volume.

**Elements of the Theory of Music, by Herbert J. Wrightson: The B. F. Wood Music Co., Boston, pp. 51.*

Auer on Violin Playing

IN the violin world the name of Auer is one to conjure with. therefore, there will scarcely be any teacher, or student, or even lover of the violin who will not want to read "*Violin Playing as I Teach It*," just brought out by the Frederick A. Stokes Company of New York.* This is not a text book, but a warm personal expression of a remarkable individual, of his life experience with the violin, learning how to play it, teaching it, and associating with its great masters. It is almost a history of the violin and violinists during the past half century, and readers will gather quite as much profit from the delightful biographical paragraphs in it, as from the authoritative suggestions on the pure technique of handling the violin. The biographical note is interestingly sounded in the first chapter "How I Studied the Violin," which is, in its way, a brief "school for students." With delightful directness Mr. Auer then attacks the actual pedagogical side, illuminating almost every paragraph by some allusion to the methods observed by him in practice by world famous artists. The following few chapter headings will give an idea of the detail of the approach to the technical side of the subject: "How to Hold the Violin," concluding with this advice, "Young students cannot be told too often 'Sing, sing on your violin;' it is the only way to make its voice tolerable to the listener." "How to Practice;" "Tone Production;" "Hints on Bowing;" "Left Hand Technique;" "Double Stops;" "Ornaments;" "Pizzicato;" "Harmonics;" "Nuance;" "Style;" "Nerves;" "Practical Repertoire Hints." The volume is well illustrated by autographed portraits of Auer's most famous pupils, Heifetz, Max Rosen, Elman, Parlow, etc., and one of himself. There are also many musical illustrations. This volume is uniform with "Violin Mastery" by Fred'k A. Martens, and "Piano Mastery" by Harriette Brower in Stokes' list.

**Violin Playing as I Teach It, by Leopold Auer, with ten portraits. Frederick A. Stokes, publisher, 224 pages.*

Conservatories, Schools and Colleges

Phonograph Records to Be Made at Brookfield School

A novel feature of the course at the Brookfield Summer school this summer, will be the recording of the voices of all pupils who desire to preserve their vocal gifts in that form. Herbert Wilber Greene, the director of the School, has made arrangements with a prominent New York record manufacturer to undertake the recording.

The Brookfield School will this summer celebrate its twenty-first birthday. Born in 1900 in the beautiful hill country of the South Berkshires, this school has enjoyed a healthful and useful development. Over a thousand pupils have studied there, and teachers trained to teach according to its methods are to be found in schools and colleges of nearly every state in the Union.

There will be the regular study routine of private lessons, normal classes, operas, lectures, etc., and the enrollment promises to be the largest in the history of the school.

Summer Courses at Seymour School

The country branch of the Seymour School of Musical Re-Education announces five courses for the summer months. The school is located at Nyack-on-Hudson, New York, where ample living accommodations are available. The courses include Mrs. Harriet Ayer Seymour's course in Musical Re-Education (a normal course for teachers); Marshall Bartholomew's courses in Rhythm, Voice Fundamentals, Talks on the Orchestra; and Robert Lawrence's course in Song Leading and Community Music Organization. Throughout the summer term there will be private instruction for beginners as well as for advanced pupils in piano and voice.

Settlement Concert

The Music School Settlement of East Third St., New York City, celebrated its twenty-seventh birthday April 6th, by its annual up-town concert, this time in the new Town Hall. As at other times, the concert reflected the enthusiasm of the youngsters who performed, for many of whom the Settlement is the center of their lives, and for whom this concert is the great event of the year, something to be planned for and anticipated from the beginning of the season. The program as usual showed the musicianship and taste of those in charge of the school. There was first the Mendelssohn Venetian Boat Song and Valensin's Minuet, played by the combined Junior and Elementary Orchestras. They showed the splendid ensemble training given them by their director, Fanny Levine. Louise Weltman came forward and without any unnecessary preliminaries sat herself down, and with all her heart plunged into Lund-Skabo's Legend, following this with Grieg's Butterfly. The audience liked them immensely, and little Miss Weltman was called upon for many embarrassed bows before her admirers would let her depart in peace. There was also a floral tribute to her playing.

Anna Drittel played Golterman's cello Andante, Hillard Lubie, Harry Feinman, Morris Friedman, and Milton Prinz, who for several years have been upholding the Settlement's reputation for chamber music playing, rendered the Allegro from Haydn's Quartet in D; a chorus from the vocal department sang a Negro Spiritual by Dett, and Leon Meisel played Haendel's A major Sonata for violin.

After this the Senior Orchestra assembled and Melzar Chaffee, the director of the school, came onto the platform and received an ovation, from both players and audience, that well testified the appreciation that his undivided interest and unselfish labors have earned. Raymond Baumann was the soloist in the Allegro from the Beethoven C minor piano concerto, and he showed those who had heard him on previous occasions that he is growing artistically and that he will be a fine pianist some day. He brought real poetry to the concerto, and surmounted technical difficulties with ease. For a finale the orchestra under Mr. Chaffee played the first movement from the Mozart Jupiter Symphony.

Perfield Summer Courses

During the summer months there will be three sessions of the Effa Ellis Perfield Music School for music and school teachers. The first session will be held in Franklin, N. C., June 6th to June 25th; the second will be held in New York City, at the home of the school, 41½ West 45th Street, July 5th to August 20th; and the third session will be held in North

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Conway, New Hampshire, August 24th to September 10th. There will also be courses at the Chicago school, 218 South Wabash Ave., conducted by Felicia Turner. Irene Weaver will be the assistant normal teacher for Franklin and Mrs. Randolph Beardsley will be the assistant for North Conway. All of the courses will be under the personal direction of Mrs. Perfield, and the program will include the following courses: Music Teaching System; Musical Fore Feeling, Musical Memory Dictation; Creative Piano Course for Music Teachers and Public School Supervisors (in class); Mother's Creative Music Course; Short Pedagogical Music Course, and a Course in Folk Dancing.

Activities at Illinois University

As usual, the music school of the University of Illinois, Urbana, Ill., has been responsible for many musical events of interest during the season 1920-21. The Choral Society, under the direction of J. Lawrence Erb, gave Mendelssohn's Forty-Second Psalm November 21st, and selections from Handel's Messiah January 16th. There was a concert of the University Symphony Orchestra on March 20th, under the baton of Albert Austin Harding, and the works played included such composers as Thomas, Tschaikowsky, Sibelius, Rimsky-Korsakoff, Rubinstein, Herbert, Delibes, and Grieg. Students' Practice recitals have been held on November 2nd and February 15th, and public recitals by pupils November 16th, December 7th and March 15th.

The faculty recitals have been up to the accustomed high standard of the school. Edna A. Treat, Frank T. Johnson, Geo. F. Schwarz and Henri J. van den Berg gave a delightful program November 19th; Lillian Irene Rutlin, soprano, gave a recital November 23rd; Fred A. Beidleman, with the assistance of Olive M. Gooch at the piano, gave a violin recital December 14th; Esther Hayes Vincent, pianist, played a program of piano music January 18th; Caroline Hess, contralto, and Catharine E. Seelye, pianist, joined forces in a program January 22nd; and Olive Myra Gooch gave a piano recital March 22nd.

The 196th recital of Mr. Erb's organ series was given March 6th, at which time Katharine E. Seelye played the program. The visiting artists' series has included Jacques Thibaud, violinist, who played January 21st; Arthur Shattuck, who gave a piano program March 9th; and the St. Louis Symphony Orchestra which gave two recitals, the afternoon and evening of February 23rd.

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IN THE CONCERT HALLS

During the season which is now drawing to a close, New York and other cities as well have had an opportunity of hearing the leading conductors of the world. There have been the English Arthur Coates, who came for three concerts of the New York Symphony, and whose presence is promised by the same orchestra for a longer term next year; the Dutch Mengelberg, who has finished his season with the National Symphony, and who will return next season to act as joint conductor with Stransky of the greater Philharmonic; Toscanini, that fiery Italian, who has thrilled his many admirers anew with his masterful handling of the splendid La Scala Orchestra; and last, but by no means the least, we have heard during the month just past the great Italian conductor, Leopold Mugnone, who made his first New York appearance under the most disastrous conditions imaginable.

Although Signor Mugnone is reputed in the past to have received numerous flattering offers from impressarios and orchestral societies in this country, he has accepted none of them, and it remained for Signor Salmaggi, of the Italian Lyric Federation, to succeed in bringing the great conductor to our shores. A ten weeks' series of opera at the Lexington was announced, with added performances at the Brooklyn Academy of Music. The season opened with a packed house, largely composed of Italians, to hear Aida. Sig. Mugnone's reputation has extended to all quarters of the musical world, and there were many on hand to witness this performance under the baton of the man whom Verdi chose as his greatest interpreter, and to whom was intrusted the first performance of Falstaff.

The conductor of this Aida had only two rehearsals with his troupe before the performance (hearken to this, ye Mengelbergs), and though the singers were decidedly inferior, and the orchestra hurriedly assembled from all quarters for the occasion, New York has seldom heard so spirited and so thoroughly musical a performance of Aida. Signor Mugnone was at all times master of the occasion, he held the whip hand, and although an inferior conductor would have been driven to desperation by the almost insurmountable difficulties thrown in his path, Mugnone kept things together and thoroughly earned the honors as "prima donna" of the occasion.

On the following evening Rigoletto was presented, the singing was even more ragged than on the previous night, and the audience smaller. Since then there have been no more performances and it is fairly certain that the project is abandoned. Of one thing can we be assured, however, and that is that Mugnone upheld his reputation in spite of the drawbacks. It is sincerely to be hoped that we will hear him next season under more auspicious circumstances. Maybe his friend Gatti Casazza will engage him for a few performances at the Metropolitan.

The End of the Orchestral Season

Now that the season of the New York Symphony and the Philharmonic are ended, and the visiting orchestras have waved their au revoir for the year, the National Symphony in New York is singing its Swan Song unhindered by competition. When Willem Mengelberg conducted his last concert of the season he received an ovation which was the most sensational that has been accorded an artist for a long time. Kisses from fair ladies were bestowed in such abundance that the great conductor will be able to bathe in their memories for many months to come. If he enjoyed the osculatory deluge every concert he conducts may be announced as a farewell appearance.

Now that his associate has returned to the canals of Holland, Arthur Bodanzky has again taken the baton of the National, and is waving it over a triumphal finish of the orchestra's existence. The concerts have been held weekly, and although the programs have assumed a conventional order, they have been well played and have maintained the interest of the audiences. Among the soloists have been Rudolph Ganz, who played the Tschaikowsky B flat minor piano concerto with his usual elegance and style, Erno Dohnányi, who thrilled his hearers with his reverent reading of the Beethoven Emperor concerto, Francis McMillen played (by request) the Goldmark violin concerto, and as we go to press, Julia Glass is scheduled to play the Schumann piano concerto. Miss Glass, together with Mathilda Locus, won last summer's contest to appear with the orchestra as soloist.

In Boston the Symphony Orchestra under Mr. Monteux has been bringing its season to a close with an interesting list of novelties. With the assistance of the Harvard Glee Club and the Radcliffe Choral Society the orchestra gave fragments from Parsifal, which while not strictly in the novelty class as music, are unusual in this form in the concert halls. Mr. Monteux introduced to Boston the third Sibelius Symphony, and also unearthed from its resting place Schubert's Third (Tragic) Symphony. Among the new works played have been Vassilenko's "Epic Poem," Kallinikov's Symphony in G minor, and Ravel's "Noble and Sentimental Waltzes." Among the American compositions has been Charles Martin Loeffler's "La Bonne Chanson."

Frederick Stock has been giving his audiences much to delight them during the closing days of the Chicago Symphony season, and there have been several works new to Chicagoans. Among these were Scriabine's "Poem of Ecstacy" which was played earlier in the season by the Boston orchestra, both in Boston and in New York. The Chicago orchestra had the assistance of the

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Flonzaley quartet in the playing of the Emanuel Moor Concerto for String Quartet and Orchestra, and the work made the same impression on Chicagoans that it made on New Yorkers when they recently heard it played by the Philadelphia Orchestra with the same quartet as soloist.

Other works that have had a sympathetic performance by Mr. Stock and his men are the Rimsky-Korsakoff Scheherazade, long since graduated from the novelty class, two Indian dances by Skilton, the Schubert C major Symphony, and Mr. Stock's violin concerto, which has not been heard since Zimbalist first played it in 1916. This time Harry Weisbach earned the applause due the solo part. Another revival was that of Von Reznicek's overture to "Donna Diana," which has been unheard for the past ten years. The orchestra has also played this Spring Debussy's "Iberia" and Glazounow's Sixth Symphony. The soloists of the month have numbered Margaret Matzenauer, who sang with the orchestra works of Beethoven, Tschaikowsky, and Wagner, and Lambert Murphy, who rendered a recitative and aria from Handel's Jephtha and Vaughn Williams' cycle, "On Wenlock Ridge."

The New York Music Festival

To secure better acoustic conditions, extra seating capacity was sacrificed this year by the Oratorio Society in shifting the scene of the annual music festival to the Manhattan Opera House. The change was welcomed by those who were fortunate enough to secure seats; an armory is not adapted to musical functions. The program of this year's festival included in all six performances, embracing the production of Pierne's Children's Crusade," Bach's Passion Music, Elgar's Dream of Gerontius, a special Bach-Wagner program, Verdi's Requiem, and Margaret Anglin's performance of Euripides' "Iphigenia in Aulis" with incidental music by Walter Damrosch, the conductor of the festival. In the singing of the Bach and Wagner works the chorus again had the assistance of the Bach Choir from Bethlehem, and the singing was the finest choral work heard in New York this season. Bethlehem should become as famous abroad as Ober-Ammergau and Bayreuth have been in this country. The festival marked Mr. Damrosch's last appearance as conductor of the oratorio society.

The Recitals

The late season recitals in New York, while fewer in number than at the height of the year, have been of uniformly high quality, and have been given more by seasoned artists than by debutantes. An interesting feature of the month has been the playing of Harold Morris's sonata, Opus 2, played once by Oliver Denton, and a week or so later by the composer himself. When Mr. Denton played it the American said: "It proved to be a work filled with invention and skillful thematic development." Of Mr. Morris's own interpretation the Tribune said: "Mr. Morris has made good use of indisputable talent." At his own concert the composer also played his A flat major Sonata, Opus 3, and with Albert Stoessel he played his sonata for violin and piano, Opus 6. Of his work the Brooklyn Standard Union remarked: "Mr. Morris, both as a composer and pianist, discloses individuality and talent. Like many American composers he must keep right on, undeterred by adverse criticism or hectic praise."

Among the leading pianists who have given the month's recitals are Erno Dohnanyi, who included six more of his own compositions at his third recital, and also played two Beethoven sonatas, and the Schumann Symphonic Etudes; Leon Sampaix, the Belgian pianist, who has been associated with our leading music schools, and now heads the Toledo Conservatory; and Ossip Gabrilowitsch, who included in his all-Chopin program the B-flat minor sonata, an etude, a nocturne, a mazurka, the A-flat major Ballade and twelve preludes.

At Fritz Kreisler's March recital the audience packed the galleries, the boxes, the parquet, and the stage, and the program included the Brahms G major Sonata, works of Bach, Couperin, Rimsky- Korsakoff, Walter Kramer's Eklog, the violinist's own Tambourin Chinois, and two of his transcriptions. Sascha Jacobson and Albert Spalding drew large audiences and charmed their hearers, the one with the much loved Grieg F major sonata, that war horse of students, and a Catholic program selected from all schools, the other with the Beethoven Kreutzer and works ranging from Corelli to Sarasate.

The songsters of the month have included Galli Curci, who crowded the Hippodrome, in her next to the last recital of the season, Oscar Seagle, Franklin Riker and Sophie Braslau. Among the debutantes have been Elise Gardner, soprano, who impressed her audience with her pleasant voice and intelligence of interpretation, and Henriette Safonoff, a niece of the great Russian conductor, who made one of the real successes of the season. Her program included Italian, German, American, English and Russian songs, and in them all, her beautiful voice, her intelligence and her musical temperament fascinated her audience. The Telegram said: "There is something very expressive about her voice. It has many tonal colors."

Clara Clemens ambitiously ventured an all-Brahms program, and the responsive audience not only enjoyed her vocal gifts, but her finely felt appreciation of the lieder as well.

The other cities of the country have been active musically, and the many recitalists who have drawn large audiences wherever they have played or sung, can well feel that this has been a season significant in the musical annals of the country. It seems to be no longer a question of how much music the people of the country will absorb, but rather how much music of the first order can be provided for them.

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The material in the Progressive Series, which is the basis of the instruction in these free normal classes, has been developed particularly with the requirements for school credit and piano study in view, and is already acepted officially in about two thousand schools, colleges, universities, and in a number of large cities. Many states also through their Music Teachers' Associations or their departments of education, have adopted the Progressive Series as standard.

These yearly normal courses are offered absolutely free, and the teacher-student has the benefit of instruction by some of our leading piano teachers. To those who are not enrolled as members of the Art Publication Society, material will be loaned during the Normal. Teachers who are members bring the elementary and intermediate course of their own study, material on which they can make the desired notations.

Group I, which is open to all serious piano teachers and students, whether enrolled with the Art Publications Society or not, will be held as follows: Cincinnati Conservatory of Music, Cincinnati, Ohio, June 28 to July 16, under Hugo Sederberg, Mrs. Edgar Stillman Kelley, and Mrs. Mary MacClue O'Hara; Temple University, Philadelphia, Pa., July 5 to July 21, under LeRoy B. Campbell; Drake University, Des Moines, Iowa, July 5 to July 23, under E. L. McFadden.

Group II, for teachers who have passed the Elementary and Intermediate Grades of the Progressive Series, will be held as follows: Cornell University, Ithaca, N. Y., July 2 to August 12, under Arthur Edward Johnstone, Robert Braun, Lewis G. Thomas; Catholic University of America, July 4 to August 11, under Alexander Henneman; Wisconsin Conservatory of Music, Milwaukee, Wis., July 5 to July 23, under Frank Olin Thompson; Special Course for Catholic sisters at St. Martin's Parish Hall, Louisville, Ky., July 26 to August 15, under E. L. McFadden.

Those wishing to register in the Temple University Normal should address P. B. Cone, 632 Witherspoon Bldg., Philadelphia, Pa. For registration in any of the other Normals, address Art Publication Society, 4517 Olive St., St. Louis, Mo. For information concerning living accommodations teachers should write to the institution where they plan to take the course.

Three Centuries of American Song

Music teachers who have been anxious for their pupils to learn of the history of American music, meagre though it may be, will be interested to know of the "Three Centuries of American song" recitals which are being given throughout the country by Olive Nevin, soprano, and Harold Vincent Milligan, composer pianist. Historical recitals of music in general, or of the music of some European country, have come into vogue, but there are few programs being given of American music, arranged from an historical standpoint.

Mr. Milligan is an authority on American song from its earliest beginning. It was he who first discovered the songs of Francis Hopkinson, the first native composer, which he has edited and arranged for concert purposes. Mr. Milligan is also the author of "Stephen Foster, an Autobiography," published by G. Schirmer, which is one of the most authoritative books on this much loved American song writer.

In their programs Miss Nevin and Mr. Milligan, as the name of the concerts indicates, draw on the three centuries of American history for their material. For the first program group the songs consist of the work of such composers as Hopkinson (1737-1801) Raynor Taylor (1747-1825) and Victor Pelissier, whose dates of birth and death are not definitely known. For this group Miss Nevin wears a voluminous Colonial frock of blue and pink with powdered wig.

The second group represents the nineteenth century, and begins with Stephen Foster (1826-1864) and ends with Ethelbert Nevin (1862-1901). For these songs Miss Nevin appears in a lacy mid-Victorian costume.

The latter part of the program consists of modern songs, and the literature drawn upon is extensive, representing such names as MacDowell, Mrs. Beach, Arthur Foote, Parker, Crist, Cadman, Elsie Lyon and others.

An interesting feature of the recitals is the short explanations by both Mr. Milligan and Miss Nevin, and it is very interesting to learn how Mr. Milligan discovered some of the old songs in trunks, desks, heirlooms and letters.

Date Set for M. T. M. A. Annual Convention

THE Music Teachers' National Association will hold its 1921 meeting in Detroit, Michigan, on December 28, 29, 30. 1921. Headquarters will be the Statler Hotel. The officers of the association are as follows: Osbourne McConathy, President; Francis L. York, Vice-President; Dean R. G. McCutchan, Secretary; Waldo S. Pratt, Treasurer; Karl W. Gehrkens, Editor.

The Counselors are: Charles N. Boyd, Pittsburgh, Pa.; Karl W. Gehrkens, Oberlin College, Oberlin, Ohio; Waldo S. Pratt, Hartford Theological Seminary, Hartford, Conn.; Leonard B. McWhood, Dartmouth College, Hanover, N. H.; Dean R. G. McCutchan, DePauw University School of Music, Greencastle, Ind.; Dean P. C. Lutkin, Northwestern University, Evanston, Ill.

The Executive Committee is: Lynn B. Dana, Dana Institute of Music, Warren, Ohio; William John Hall, St. Louis, Mo.; Charles S. Skilton, University of Kansas, Lawrence, Kans.; H. H. Bellamann, Chicora College, Columbus, So. Car.; Miss Mariette N. Fitch, Rockville, Conn.; Osbourne McConathy, Northwestern University, Evanston, Ill.; G. C. Gow, Vassar College, Poughkeepsie, N. Y.; F. L. York, Detroit Conservatory, Detroit, Mich.; Rossetter G. Cole, Chicago, Ill.

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NEW YORK, MAY, 1921

THE Convention of the National Supervisors Association held in St. Joseph, Mo., April 4th to 8th, was in every way a profitable one for those present. The attendance was almost a record, notwithstanding high railroad fares; and the enthusiasm left nothing to be desired. Neither did the programme which was rich in outgiving of experience as well as in actual musical performance. The city of St. Joseph showed itself an ideal host and lavished kindnesses upon the conventionites.

The Association is steadily proving its immense power for good in the music of this country—not in the schools alone—and what it mainly needs today is more members, and greater co-operation in its activities from those who are already enrolled. Organizations of such a character are just as "live" as the members make them.

EVERY now and then we hear of some young artist who, embarking upon a professional career, falls into the hands of an unscrupulous manager and is robbed of everything. The devious ways of these malevolent birds who prey upon the ambitions of the talented young are of infinite variety. Some new method of fleecing the innocent is devised every minute, and protection against them is hard to provide. However, no teacher should feel that his instruction to an artist pupil is complete unless it includes some training in the very practical art of defending one's self against the flock who will rob, kill, and pick the bones if given a chance. To be a successful artist you must know how to make money—for yourself, not for some unscrupulous manager. On the other hand, the good manager is a God-send, and actually indespensable.

SOME time ago Los Angeles made an attempt to license music teachers, requiring them to pay a fee and take out a card, the plea being that they must help make up the deficit in municipal income caused by prohibition. The plan was modified, for good and obvious reasons, and it was therefore a matter of surprise to find that a proposition of the same character was recently brought up in Chicago. It met with opposition from the most influential musicians, and has been abandoned. In this case also the loss of municipal revenue from the closing of saloons was brought in. Can this idiotic move be a part of anti-prohibition propaganda, aimed to dragoon the music teachers into pro-saloon sympathies?

IN Chicago they are developing a plan for the support of the Opera, which includes enrolling 500 subscribers of $1,000 each. This sounds reasonable, and quite the proper thing in a democratic country. Let's democratize music—and opera which needs it more than anything else. In monarchic Europe they have State-supported opera. Let us have "people-supported" opera here. If that idea should be logically developed good opera would be possible in every reasonable sized city in this country. And then an "operatic career" would be a practical, paying thing.

THE Orchestras of this country are feeling the effects of the "slump" in business. As they always depend to a greater or less extent upon "angels" to meet deficits they suffer when their supporters are hit. But our orchestras are the foundation of our musical culture—no, not that exotic we call "opera"—and they must not be let suffer. Nothing the teaching fraternity could do would be of more value than to work for the support of our orchestras, and see that they are not financially embarrassed.

THE National Bureau for the Advancement of Music is active along many lines in extending the interest in music among all classes and in furthering music movements of a democratic nature. It works in many ways to spread the message of the value of music to the community as well as to individuals. One of its most interesting campaigns has been through the use of a "sticker" to paste on the back of envelopes. The sticker is not large, but is striking, bearing on a solid blue ground in white letters, "Give more thought to music." These stickers are being used by music dealers, musical organizations of all kinds, and music teachers. They are furnished at a very small price per thousand by the National Bureau, C. M. Tremaine, Director, 105 West 40th Street, New York City. Interest yourself in this, and interest others. It will help spread the music gospel.

Choir and Organ

(Continued from page 27)

but is using one's musical powers merely to help make vivid and effective that which is often not worth it can hardly fail to be depressing. Only this last week I had an hour of enforced leisure which I spent in listening to a clever friend of mine play to a picture. The picture was a simply disgusting one, nauseous in its vulgarity; it was not obscene—just unbelievably cheap. My friend is a good musician, an excellent composer, a high-class person in every way. In such a situation how can a man earn his $60 to $75 a week except by forfeiting self-respect and prostituting his art? Even in the big New York theatres I am told by a movie censor, such vulgar "shows" are occasionally found to creep in, borne on the popularity of some famous "star." Throwing out, however, the poorer class of pictures, even under the best of circumstances the picture organist does not labor directly for his art. It is a case of St. Cecelia doing general housework.

It may be urged, in answer to this, that in every occupation there are drawbacks, and that while the movie organist may not claim exemption from the common lot of humanity, considering all things—steady work, regular hours, surety of income, protection against arbitrary treatment through membership in the powerful Musicians' Protective Union—his lot has a great deal to recommend it.

(To be continued)

Wind Instruments

(Continued from page 28)

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My Dear Sir:

Will you kindly inform me by mail or through your publication the following:

First—Why are there so few artists that can master the "bassoon?" Is it because it is so difficult to play on it?

Second—Can you advise me why the player changes so often the mouthpiece (the double reed holder)?

Third—Is it possible to play the following solos on it: "Kol Nidrei," "Schubert's Serenade"?

Fourth—What use is it in a band, as I have noticed some bands have it; as it appears to me that its sound is lost among the brass and cannot be distinguished?

The instrument seems to me a mysterious instrument that plays so sweet and funny; and I have searched among the so-called musical instrument guides but found very little about it, and though I see it in every orchestra I never heard it play solo with the exception of two records; and they are "Polka Phantastique" and "A Hungarian Dance."

Thanking you in advance for your valuable information that I so often read in the columns of The Musician,

Yours respectfully,
Moses Benjamin.

Answer to Mr. Benjamin's Letter

1. It is a difficult matter to acquire an artistic mastery of any instrument (wind or string). The bassoon does not present difficulties that are not apparent in other wind instruments such as the clarinet, oboe, etc.

The reason that the bassoon is not used extensively in bands and small orchestras may be due to the fact that it is considered a luxury rather than an essential instrument, and not because it is a difficult instrument to learn.

2. A frequent change of the double reed may depend on its condition. It may be too hard or soft, as is very often the case, not only with double reeds (those used for oboe and bassoon) but also the clarinet reeds. The reed problem is a very trying one for players of all reed instruments. An artist oboe player once made the remark that he would be well satisfied if he were sure of finding one reed that measured up to the standard in every fifty that he purchased.

3. It is quite possible to play the solos mentioned on the bassoon.

4. The bassoon is indispensable to every well-equipped military band. It adds variety to the flute and reed element employed and blends beautifully with the French horns. While the individual voice may not stand out prominently in tutti passages, the tone color fuses with that of the other instruments and thereby enriches the ensemble. It must not be forgotten that the greater the variety of tonal-types used in combination the greater will be the wealth and beauty of tonal-shadings. The usefulness of the bassoon as a solo instrument cannot be underestimated. However, it is most generally used in that capacity on solo passages in symphonic and orchestra scores.

Tschaikowsky in his "Pathetic Symphony" employed the great range of the bassoon with fine effect, and has thereby shown, as have other modern writers, that this magnificent instrument is a heavy tragedian. This contradicts the statement made by so many writers that "the bassoon is fit only to depict music of a comic or humorous nature."

William C. White.

American Made Oboes

It is gratifying to note that the first American-made oboes, which are now being manufactured by Christensen and Co., of Boston, have proven an unqualified success. The new rule requiring two oboes in each regimental band of the regular army and new National Guard made it desirable that the instruments should be produced in this country, as between 800 and 1,000 will be needed. So satisfactory was the first Christensen oboe which was completed last December, that this firm have been awarded a contract to supply these instruments to the Government as fast as they can be turned out. According to the government specifications the new oboe has a pitch of A-440 instead of A-435, and the tuning is so well standardized in the manufacturing that the oboe is in perfect condition when it is first completed. The Christensen firm has a letter from Lieut.-Col. William O. Smith, depot quartermaster, in which he says: "You are to be congratulated on making such a splendid instrument, and your efforts along this line will entirely obviate the necessity for going to Europe for oboes."

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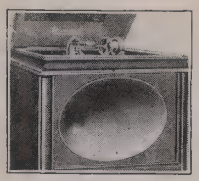

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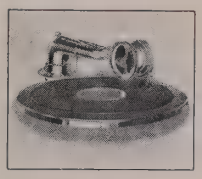

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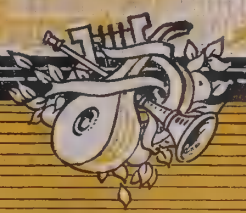
The MVSICIAN

Established 1895

The Music Teachers' Magazine



The Music Teacher in the Country

By Leonora Sill Ashton

Bringing Concerts to Suburban Pupils

By John Tasker Howard, Jr.

Why I Prefer the Studio

By Ada Mae Hoffrek

Thoroughness in Scale Playing

By Loie E. Brandon

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THE MUSICIAN

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VOL. XXVI, No. 5

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The MUSICIAN
Established 1895
The Music Teachers' Magazine

VOL. XXVI.—No. 6 New York, June, 1921 $3.00 the year

Music Teaching and the Machine

This Is the Age of Mechanics. Don't Take Offense at the Mechanical Expression of Music—Take Advantage of It.

A LEADING teacher in New York the other day summoned to her studio a selected group of her friends, musical and otherwise, and her sole purpose was to demonstrate to them—and through them—what the phonograph could mean in developing musical culture. Not only as a teacher of music, but also as a theorist on musical subjects, this woman is identified with the thoroughly orthodox ideas, and her school turns out pupils whose musicianship is of the rarest quality, and whose taste in musical matters is impeccable. The informal lecture delivered to the gathering was a frank declaration of this teacher's conviction of the value of the phonograph in advancing the general musical culture of the country, and contained some very practical suggestions on how to "line up" this new musical force for good—to yourself if you were one of the "unhearing" and uninstructed general public, or to your pupils if you were in the profession of music teaching.

The acceptance of so-called "mechanical music" into what could be justly considered a "holy of holies" of musical instruction in our greatest musical center, might seem a matter of surprise—and yet it will not be surprising at all to any one who is following with an open mind the trend of development in the phonograph field, and getting even occasional glimpses of the big and intelligent work that is being done by the instructional divisions of the larger companies who produce their own records. In the "educational departments" of the Columbia and Victor organizations are employed some of the keenest and most widely experienced teaching brains in the country. The directors of these concerns have always recognized that the teaching power of the phonograph and its record is actually greater than its mere entertainment power, but the latter had of course the most immediate appeal and would bring in the profits quicker. Yet quite early these companies started in the development of the educational side of their catalogs until to-day they stand at a point of remarkable achievement. No music teacher can afford to stand outside of this achievement either through ignorance or prejudice. It is distinctly worth study, for into this work has been poured the best musical and teaching ideas of the country. The heads of the educational departments have brought to their assistance experts in every branch of educational activity, and in no branch have the contributions been richer than in the branch of music. It is not that the role or the perquisites of the teacher have been in any way usurped by this product but that a vast amount of musical material has been rendered available that a competent teacher can make use of to tremendous advantage.

There are two phases to the utility of this material from the point of view of the teacher, one related to the general public and the other to the music student. Quite obviously our success as music teachers depends upon the public interest in music—and in good music particularly. In a general way therefore it will be to the music teacher's interest to have the better music selections played on the home phonographs—and of course to-day the percentage of un-phonographed homes is small—and where there is no musical instrument, to favor the introduction of a phonograph as a first step in musical culture which almost inevitably leads on to desire for music study. These general ideas can be worked out in connection with the local phonograph dealer, who will be thoroughly appreciative of co-operation from a music teacher. A very few suggestions from you to the owner of a phonograph will help him a long way on the route toward a proper "music appreciation" use of his instrument, and there are limitless possibilities in the use of a phonograph for "music appreciation" lectures to audiences of plain music lovers.

For direct use with music students there is a rich fund of material at hand on the records. For example, on a set of four discs has been recorded a most illuminating and interesting demonstration and explanation of all the instruments of the

(*Continued on page* 21)

The Music Teacher in the Country

The Teacher's Part in the "Back to the Soil" Movement Will Bring Its Own Reward.

By Leonora Sill Ashton

"BACK to the farm," is one of the well-known cries of the present hour; and someone in the daily press aptly remarked that if those "who had the most to say about it would stop talking, and *go*, something might be accomplished."

It is a very serious matter that our cities are filled to overflowing, while the country districts of our land are largely deserted, and the tilling of the soil is becoming one of the lost arts. History shows us that a people which forsakes the evil perishes, and we can well be startled by the fact that the present generation has sought the crowded ways of the city merely from an inate hunger for a larger life and opportunity than could be found in the quiet of the fields.

One answer to the problem may be found in every branch of learning, and art and science finding its way back to country, so that with the necessary work and bodily fatigue of the toilers in the soil, which does form a deadly monotony, there may be an antidote of mental opportunity and progression.

The Chatauquas, and other lecture courses for winter and summer, have done a marvellous amount in this way; but it is the daily presence of people of marked mentality and special gifts, which will form the backbone of this livening influence of the countryside; and here is the great opportunity for the music teacher.

In a remote corner of one of our farming states, a farmer's wife said to me this summer "A music teacher could find all he or she wanted or could find time to do right here. The people are crazy for a good music teacher for their children."

And to my knowledge there is no one there yet to fill the need.

Young teachers say, "Well, I must think of myself. I need the advantages of a city to keep me from going backward."

This is where our frontier spirit has failed in this generation. We are not ready like our Pilgrim ancestors for the "great adventure" of going into the places which we do not know, and which demand the sacrifice of some of the things for which we care; for the sake of founding and furthering the things in which we believe.

Looking at the matter very practically. Let us suppose you have chosen music teaching for your profession, and are looking about for a place to settle down; and let us suppose the opportunity presents itself for you to go to a small up-state town in New York, or to a New England village; or to a young town in the West.

First of all, you may assure yourself at once that you cannot command the prices in any of these places that you could in a large city; but on the other hand your expenses will not be so great.

Now, having made your presence known, and secured some pupils, and begun your work, what can you do in the great community service of the world?

In a remote corner of one of our farming states, a farmer's wife said to me this summer: "A music teacher could find all he or she wanted or could find time to do right here. The people are crazy for a good music teacher for their children."

And to my knowledge there is no one there yet to fill the need.

Give of your very best to your scholars to be sure. There may be a tendency to jazz and rag time in the town; and perhaps you will not have the standard to go by that you would in a city; but *persevere.* It is as true as ever that "we need must love the highest when we see it" and my experience has been that children in the country and smaller towns often have a deeper mentality than those in the larger cities.

Then, as soon as is consistent, give them the idea that the work they are doing is very soon going to react for the entertainment and enjoyment of the people who live near them. Plan little recitals at once for your scholars to work for. If you have no studio of your own large enough, ask one of your scholar's mothers to lend her house for the occasion; and as soon as the pupils have something to offer even in the way of a very simple repertoire, give a recital, inviting as many as the house will hold.

This will awaken interest in you and your work. Then waste no time in calling on the superintendent of the public school, and, if possible, enlist his interest and assistance.

For those children who perhaps cannot afford to take private lessons, suggest the idea of an ear training and melody writing class. You will doubtless find that some older ones will want to join this, and perhaps through these, you will be able to start a musical club.

But—what about yourself? You certainly cannot spend all without gaining something too. No.

You must cultivate yourself, just as the men and boys around you on the farms are cultivating the fields—treating them in such a way that they will yield the best possible.

First of all: keep the soil of your mind constantly freshened with new thoughts, which are sure to come if you but use your brain; then cultivate it with reading on music and other topics, and with the constant study of new music—compositions perhaps beyond you, which will lead you on and on by your own strength.

The mind grows strong as it leans upon itself, just as a boy or girl grows strong and self-reliant when cast upon his or her own resources. All that is needed is the will on your part. With insistent, persevering work, your mind and musical intelligence will grow.

If you start a musical club encourage conversation and discussion of these things. A phonograph is an asset to all general music teaching; but by all means take advantage of every opportunity that comes in your way to hear an actual artist, and encourage as many as you can—young and old—to go with you.

The musical life in the country districts opens a large field of endeavor and service to the young music teachers of America.

How many will take advantage of the opportunity?

Bringing Concerts to Suburban Pupils

A Successful Plan for Taking to Children Concerts Which Hold Their Attention

By John Tasker Howard, Jr.

PUPILS studying in a large city can easily attend concerts, and, to a lesser extent, so can students and children in small cities, provided these cities be far neough removed from a metropolitan center. But how about the pupils and young people of a suburban community? These towns are commonly supposed to be so accessible to their metropolis, that everyone thinks parents can take their youngsters to concerts in town with very little difficulty. But when will this be done? Parents do not wish to take young children to town in the evening, and get home some time after midnight, and school is out too late in the afternoon to generally admit of reaching town in time for the three o'clock concerts. Of course, there are Saturdays, but when the children are brought to town on this holiday, their parents are usually too busy buying clothes for them, or shopping for other necessities, that there is very little time left for concerts.

This is indeed a problem, but it has been met by a New York piano teacher, Frances Raymond Bartlett, who spends several days of the week in various suburban communities. She found that the great majority of her out-of-town pupils heard very little music, and that as a consequence music meant nothing more than music lessons to them. Consequently this teacher felt keenly the need of some influence that would really show her pupils what they were striving to accomplish.

This season she found the solution, and arranged for two artists' concerts in Greenwich, Conn., where she has a large number of pupils. She made special arrangements with the artists not to play or sing works that the children had never heard, and consequently would probably not enjoy. She engaged Marguerite Volavy, the concert pianist, to give the first recital, and asked her to play a program consisting mostly of pieces that every child studies, such as the Grieg Papillon, MacDowell's "Wild Rose," the Rachmaninoff C sharp minor prelude, the Chopin Valse in E minor, two of the Bach two-part inventions, and two fugues from the Well-Tempered Clavichord. The recital was a huge success, and well attended. The children were really thrilled to hear a great artist play the pieces over which they had labored so industriously, and the parents enjoyed the concert fully as much as the children.

The second concert was a song recital by George Harris, Jr., who sang songs that the children should know; four or five Schubert songs, some old French songs, two childrens' songs by Moussorgsky, "Tell Me a Story Nurse," and the "Naughty Child"; and a group of old English ballads, such as "The Wraggle Taggle Gypsies," "Lord Rendal," "Blow Away the Morning Dew" and others.

CONCERTS
FOR YOUNG PEOPLE

Piano Recital

By Marguerite Volavy

PROGRAM

1. **Two Inventions** *J. S. Bach*
   Three Fugues from "Well-tempered Clavier"
2. **Prelude, C Sharp Minor** *Rachmaninoff*
   Butterfly *Grieg*
   To a Wild Rose *MacDowell*
   Guitarre *Moszkowski*
3. **Valse, E Minor**
   Nocturne, F Sharp Major *Chopin*
   Polonaise, A Flat
4. **Chant D'amour** *Stojowski*
   On the Seashore *Smetana*
   Country Valse *Rubinstein*

CONCERTS
FOR YOUNG PEOPLE

Song Recital

By George Harris Jr. Tenor

PROGRAM

By the Sea *Schubert*
The Trout *Schubert*
Withered Flowers *Schubert*
The Counterpart *Schubert*
Laughing and Weeping *Schubert*
Hebrew Song *Glinka*
The Paladin *Dargomizhsky*
Answers (In Russian) *Rachmaninoff*
The Naughty Child *Moussorgsky*
Tell Me a Story, Nurse *Moussorgsky*
Le Printemps *Reynaldo Hahn*
La Paix *Reynaldo Hahn*
Quando *Wolf Ferrari*
Angiolo Delicato *Wolf Ferrari*
E Me Ne Voglio Andar *Bimboni*
The Wraggle Taggle Gipsies *English Folk Song*
Lord Rendal *English Folk Song*
Blow Away the Morning Dew *English Folk Song*
Lord Thomas of Winesbury *English Folk Song*
The Sweetheart in the Army *Lonesome Tune*
Sail Forth *James Rogers*

The concerts were so successful that the people of Greenwich have asked that they be given three recitals instead of two next season. Miss Bartlett has also planned to give two in Glen Cove, Long Island, this summer, and will be able to arrange similar concerts for other teachers in their respective communities.

Of course, the towns in which Miss Bartlett has held these concerts are recognized as being wealthy, but she feels that even in less prosperous communities the plan can be successfully carried out if the teacher goes about it in an aggressive manner. In the Greenwich series she first sought the aid of the parents of her own pupils, and with their support assured, she immediately made them patronesses, and each one took at least three tickets. These parents in turn interested their friends in the concerts, and gave their names to Miss Bartlett as prospective patronesses. Miss Bartlett followed up this list, and secured the support of the great majority of these names. In this way the social element played a large part, for Miss Bartlett feels that this social atmosphere is a most important factor in an affair in a suburban town. One of the patronesses lent her home for the concerts, and this immediately gave the recitals an air of distinction. Of course, a hired hall would answer the purpose well, but the home of a social leader will give the affair a social prestige that should prove a valuable asset.

After the support of the mothers and their friends had been pledged, Miss Bartlett arranged with the local papers for intensive publicity, the town was posted with announcement placards of the concerts, and many extra tickets were sold in this manner.

The benefits of such a scheme are almost too obvious to mention. In the first place, there will of course be the aroused interest of the pupils for their work. The teacher will find her students more willing to practice and the young people will learn many valuable interpretative points from hearing their own pieces played. The teacher will also have the opportunity to tell the pupils

(*Continued on Page* 16)

Monthly Teaching Analysis of a Composition

FROM NORWAY*

Gaston Borch

By Mortimer Wilson

THERE is always a breath of freshness inherent in the idioms of the northern European composers. Chief among the traits which characterize Norway's native song spirit are the always definite dance rhythms, the lyric quality of melody, and the invariable richness of harmonization. The Norwegians possess a particular fondness for the *minor mode* and its *elevated sixth scale degree*, the so-called "Neapolitan Sixth Chord," together with many metamorphoses of the *fifths of triads*—the last named device appears to fine advantage in relieving the sameness which would otherwise result from the use of the accompaniment of *broken chords* which so often serve for the shorter pieces for piano. Formerly had Grieg greatly enlivened his harmonic voices in the same manner.

"From Norway" does not fail to present all the attributes of the style of music which we have come to associate with that country. In addition there is the solidity of a Middle European harmonic web, and as well a delicacy of the Latin spontaneity. The general form of the piece is an extended development of a *first subject*, a contrasting *second subject* of the same length and a *return* to the first material. Technical difficulties of the piece would not pass beyond *Grade Two*, but the mental equipment necessary to a good performance requires a student of a more advanced *Grade*. The editor has indicated *III*, but this in no wise limits the piece to players even more advanced, for pianists of every *Grade* will appreciate this bit, and teachers will find it unusually educational for students.

Beginning in *E Minor* (1) the initial *phrase-group* is two measures in length and composed of all harmonic tones—the *d* in the melodic group is a *dissonant seventh* which represents an usage common among the Northerners. The *second phrase* (2), of the same rhythmic grouping, slightly widens the tonal scope and changes the chord foundation. *Phrase three* (3) expands still more and leads to the *fourth phrase* (4) of slightly more elaborate rhythmic structure, but does not close this section with the proverbial Dominant or Tonic; instead there is the Supertonic which causes the listener to think ahead. A slight harmonic surprise (5) is the "Neapolitan Sixth Chord," the which has been the cause of so much theoretical contention, but which has continued to appear regularly since it was first heard in Naples. A word regarding the location and formation of this chord may here not be amiss, since it is really a very simple matter. This particular chord is not known as a "sixth-chord" because it seems to have its *third* in the *bass*, for truly it is used in its other positions quite as often and is even then a "sixth-chord." It is called a "sixth chord" because the "sixth," when the chord is in *root position*, is the *enharmonic* representation of the elevated *fifth* of the chord. For instance: In *E minor* the Subdominant is A-C-E, which is the basis for the "Neapolitan Sixth Chord" in this *key*. The *chromatic* elevation of the *fifth* (E) would form a triad, A-C-E *Sharp*, which would represent a fifth species of *triad* (or *root*, *minor third* and *augmented fifth*) the which had never been permitted (!) up to that time and which still staggers many. Nothing would be more practical then than to write *F Natural* (a minor *sixth*) instead of *E Sharp* (the *augmented fifth*). Now, to the eye and ear this formed an *F Major triad in six-three position*, hence the subsequent theories which have located this cord on almost *every scale-degree* and *key* which happens to possess one or two of it's tones! So in reality, this chord is the Subdominant of the *minor mode* with it's *elevated fifth enharmonically* represented as a *minor sixth*. Its resolution will always prove this fact. Here the chord resolves to subdominant with *seventh*, then to Dominant (6).

As a fragment of the first *phrase* is transferred (7) to a lower voice the rhythmic and *quasi* melodic accompanying figure is given to the upper voices. Here (7) the chief melodic tones are the *quarters*, *A Sharp* and *B*. *A Natural* is a harmonic tone (the *seventh* of the Dominant). The *A Sharp* is the *changing tone* (chromatic) below the *harmonic tone*, *B*, which follows, and as such (*A Sharp*) possesses no harmonic value when heard against the A Natural. Formerly similar *dissonances* were placed an *octave* or more apart, and the *non-harmonic tone* was then made to appear of shorter rhythmic valuation while the *harmonic tone* was sustained. As the motive is repeated (8) in a higher position the harmonic foundation changes to the Subdominant (of E Minor) with its *seventh*, and upon the *organpoint*, *B*, in the *bass*: the *elevated root* (*A*) forms the "*Augmented-Six-Five-Three Chord*, sometimes known as the "French Sixth," except here the *third* of the chord does not appear in the *bass* (*organpoint*) nor in the *tenor* (*seventh*), but the chord form is the Subdominant with *root elevated*. The *B*, in *soprano*, then becomes the *changing tone* below the *harmonic* and *melodic* tone, *C*. Grammatically speaking, the *D Natural* (just before 9) is the *changing tone* below the *harmonic tone*, the *third* (*D Sharp*): it should, therefore, be notated as *C Double Sharp*. The reversion (9) to the *principal subject* adds more rhythmic interest to the melodic voice (10, 11, 12), and slightly changes the phrasing dynamics (13) in preparation for the varied touches (14, 15) at the close of this *subject*. Again we find that Mr. Borch has favored the reader by avoiding the notation of *C Double Sharp* writing *D Natural* as the *changing tone* (15) below *D Sharp*. This entire measure has for its harmonic background the Dominant: the *G*, in the *bass*, is a *suspension* over *F Sharp*, or, if you please, a *passing tone* between *A* and *F Sharp*. As to the *C Sharp* in the *soprano*, in this same measure, it is the *passing tone* between *B* and *D Sharp*. If the

(*Continued on page* 16)

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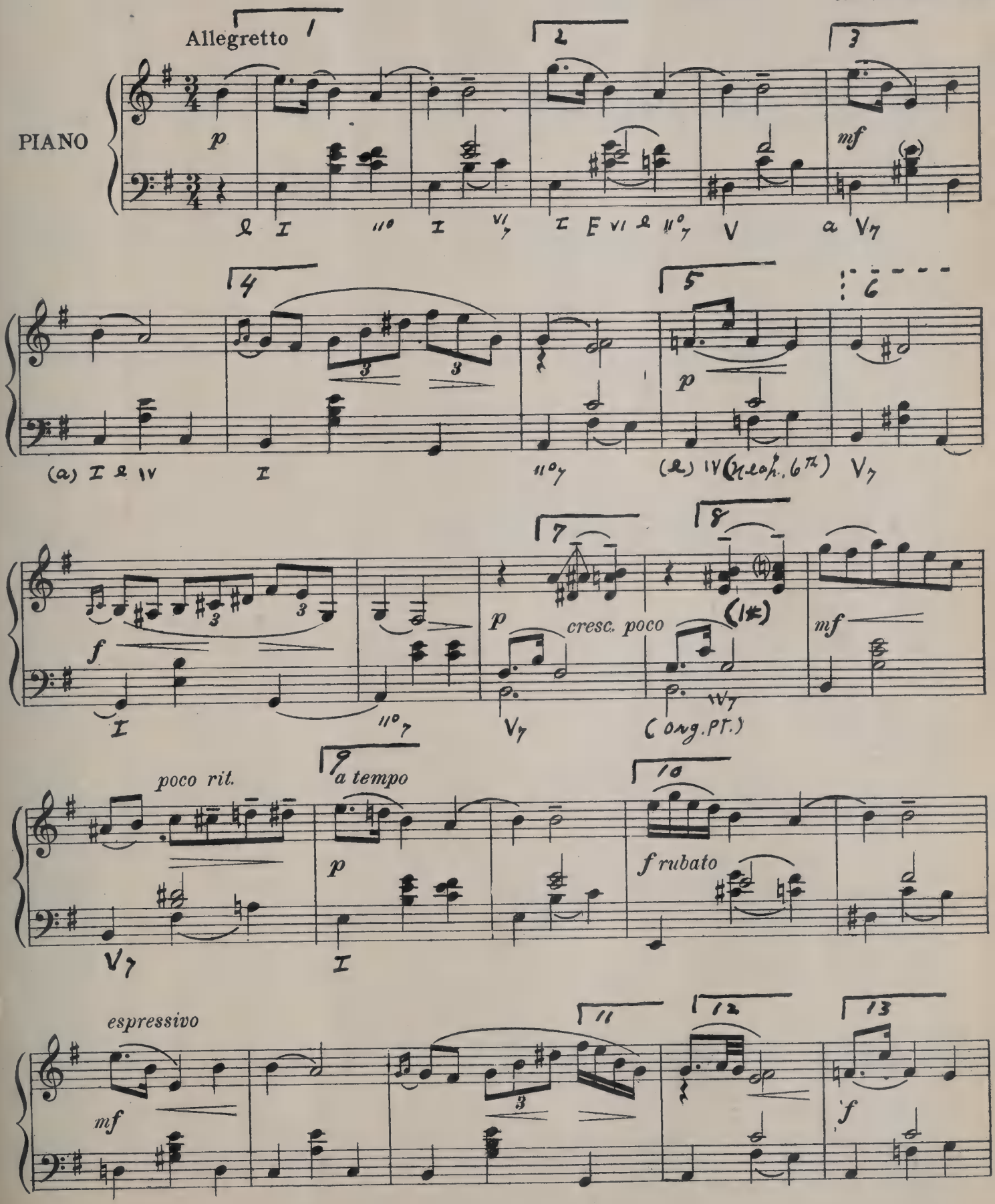
FROM NORWAY

GASTON BORCH



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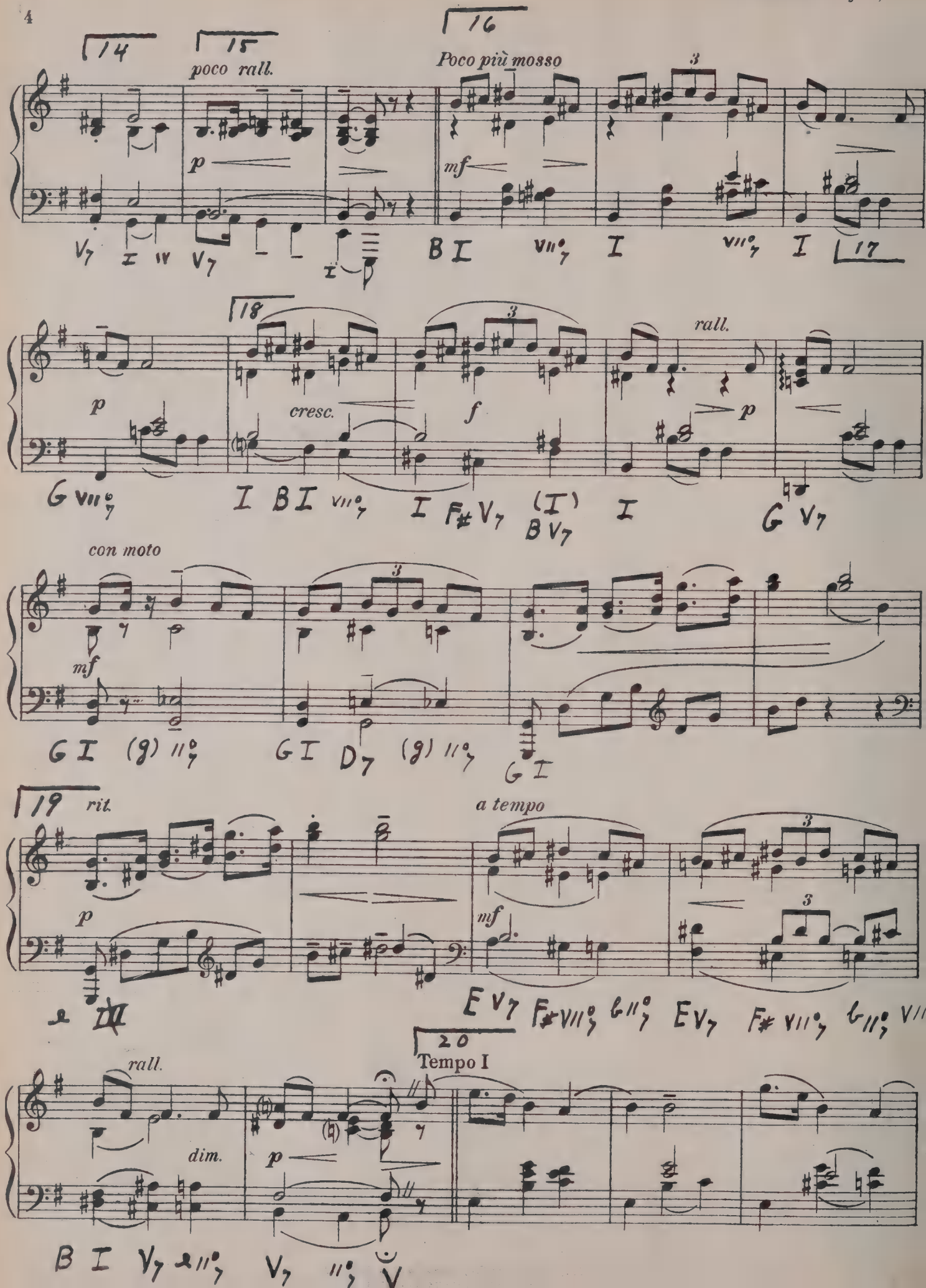
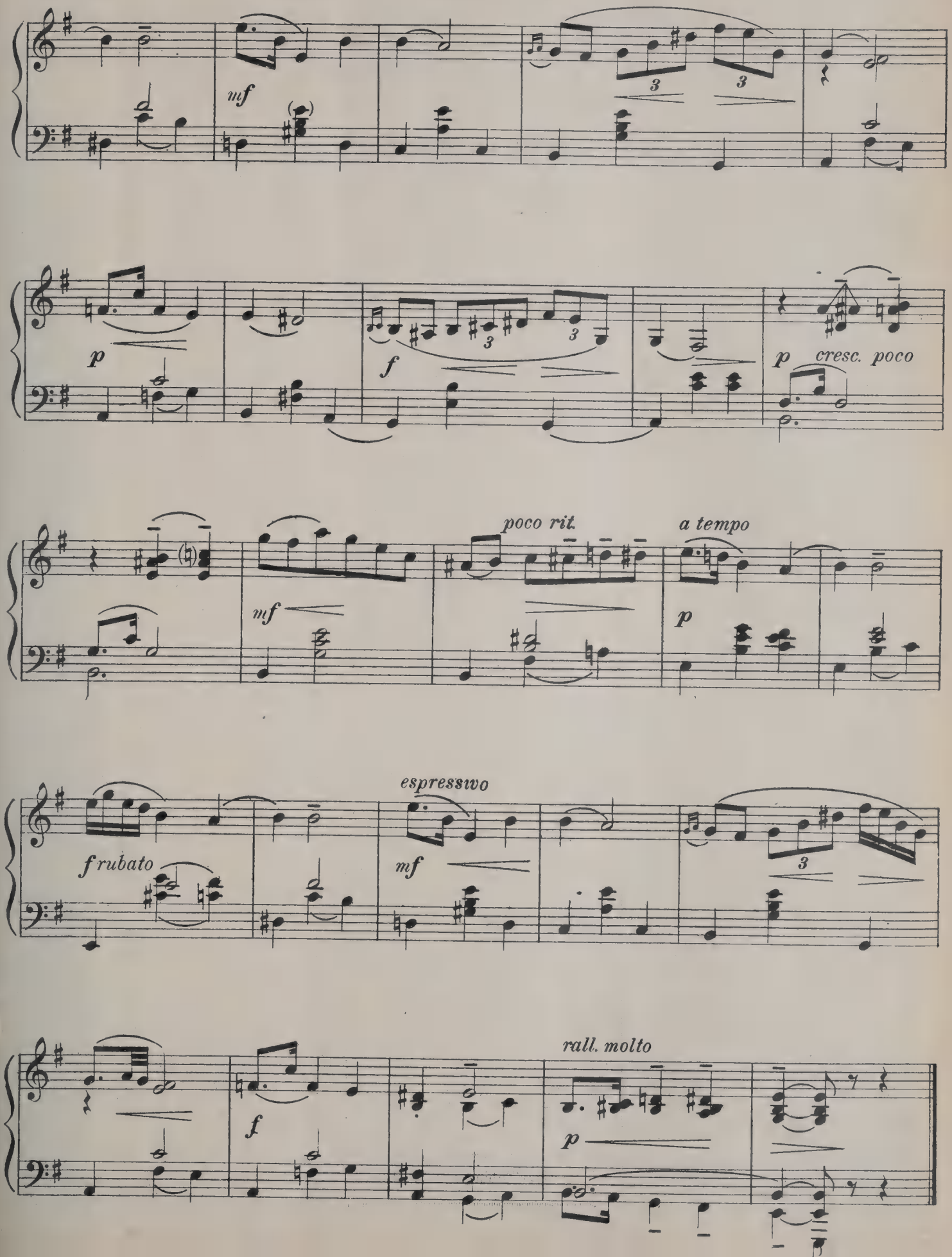

4
14
15
poco rall.
16
Poco più mosso
17
18
cresc.
rall.
con moto
19
rit.
a tempo
20
Tempo I
rall.
dim.


mf
3
3
p
f
3
3
p
cresc. poco
poco rit.
a tempo
mf
p
espressivo
f rubato
mf
3
rall. molto
f
p

A CONFAB CORNER

A Department For the Exchange of Ideals, and Suggestions On Programs, Materials and All Teaching Problems.

MARGARET ANDERTON— In Charge.

"Begin young, show the way, love the Art, let the little ones hear lovely Music."—CHARLES M. SCHWAB.

A Message to the Contributors' Club Column

All sorts of questions, comments, suggestions, requests, and proffers have been pouring in to this Department since our April issue. It is very gratifying, for it indicates vital interest and that is just what helps. One query as to *How much extra money a year does it take to belong to the Club, and have the privilege of contributing articles?* caused veritable chagrin.

NO EXTRA MONEY, DEAR READER, AT ALL.

Ours is a Club membership without money dues at all, we just have DUTIES, the *giving for the growth of the gift of Music in America.* And so, if you have a helpful idea to pass along, a discovery in your personal study work of playing or of teaching, sit right down and write it. A hundred words or so, terse, full of "pep," fresh new ideas, it is good fun to let them out. We have many thousand Readers all over this country who will make acquaintance with you thus. Read WHAT MINERVA SAYS on this page, and please turn back to your April issue and read over again the paragraph about that C.C.C. Also in our May number; now that query, SHOULD THE YOUNG CHILD BE ALLOWED TO PRACTISE ALONE AND UNSUPERVISED (Pardon the descent to the personal pronoun), I *was* asked to answer that in my special articles, but *I want opinions* from OUR C.C.C.

WHAT MINERVA SAYS

There are just two Luxuries in this old world which money cannot buy:—the luxury of Giving, and the luxury of Music.

The real Musician is the competent Participator, the other is the vain Precipitator.

Student Musical *Second Recital*

Fortnightly Musical Club Rooms

COLDWATER, MICHIGAN

*Duet—"Baby Bye, Here's a Fly"...*Mason*
ELIZABETH CLARK, GEORGIANA THOMS
The 'Cello.....*Blake*
The Sun Flower.....*Schmelzer*
EUNICE MARY WATSON
*Duet—Evening .....*Loew*
JOHN PARKER
Praeludium .....*Bertini*
A Well Loved Irish Melody.....*Traditional*
Original Key G Major
(Transposed in C Major)
MARION WARNER
Any Major Sharp Scale Harmonized
Song—Snow White .....*Reinecke*
GEORGIANA THOMS
Hymn Tune in E Major.....*Mrs. Adams*
Happy Dreams .....*Martin*
The Brownies .....*Martin*
ELIZABETH CLARKE
Sur la Glace .....*Crawford*
MARION WARNER
Hammock Song .....*Mrs. Adams*
Dancing Daisy Fields.....*Mokrejs*
JOHN PARKER
Trio—Hunters' Song .....*Lynes*
MARY LOUISE CLARK, GEORGIANA THOMS
MARION WARNER
Waltz .....*Mozart*
Robin Good Fellow.....*Goodrich*
THELMA THOMPSON
Dolly Goes To Sleep.....*Goodrich*
Dance of the Fireflies.....*Goodrich*
Singing and Swinging.....*Mrs. Adams*
MARY LOUISE CLARK
Twittering Birds .....*Mrs. Adams*
Ballad .....*Burgmuller*
Tarantelle .....*Goodrich*
GEORGIANA THOMS
Benediction .....*Mrs. Adams*
MARY LOUISE CLARK
—— *Mrs. Stephen C. Rose,*
*With Mrs. Rose. *Teacher of these Pianists.*

A CONTRIBUTION FROM COLDWATER, MICH.

(Mrs. Rose and Mrs. Thoms are DOING THINGS for Mich.):

Mrs. Stephen Rose, C.C.C., writes:

I am enclosing my last two programs. The Mason duet, "Baby Bye" (Piano), and the Song Number, "Snow White," I mention because I consider them well worth while.

The "Dancing Daisyfield" is from a collection of Musical Sketches by Mr. Mokrejs. He does such interesting things for children, too, they always seem to "hit the spot." His "Village Scenes" are more difficult but very valuable.

BOOK RECOMMENDED FOR READING

By Carl Roeder, Teacher Piano of New York

"An admirable book all progressive teachers should read."

MUSICAL INTERPRETATION
By Tobias Matthay

Recital

By the Pupils of Miss Miriam McGaw

PROGRAM

Part I

Lady Bug .....
Jack Be Nimble ..... } *Thompson*
MARY JANE CROWLEY
The Owl .....*Swift*
HOWARD CLINK
A Rockabye Song..... }
The Bogie Man..... } *Cramm*
MARY TAYLOR
Reading—
JEAN TUCKER
A Lullaby .....*Gurlitt*
ELLEN LOUISE CARROLL
Evening Song .....*Gaynor*
The Moonbeams Lullaby.....*Krogman*
JEAN CLINK
(Intermission)

Part II

Three Little Chicks..... }
The Circus Parade..... } *Grant-Schaefer*
GUY COLBY, JR.
(8 years old)
Pixies' Goodnight Song.....*Brown*
Courtly Dance .....*Rogers*
BERNICE HESSE
Uncle Remus .....*Grant-Schaefer*
In the Moonlight (Waltz).....*Davies*
MABEL KANDUL
(11 years old)
Reading—
JEAN TUCKER
The Cello Player.....*McIntyre*
Grandmother in Her Rocking Chair..
Grant-Schaefer
ESTHER BERGDAHL
(10 years old)
Etude .....*Streabog*
Dance of the Flowers.....*Lemont*
MARION COLBY

A Juvenile Music Club Started

News Contributed by Charlotte Rose, Coldwater, Michigan.

I look forward to every number of the Musician with so much interest. I must tell what Mrs. Thoms and I are doing. We have started a Junior Auxiliary to the Fortnightly Club. All the teachers in town are supposed to be interested, and we started with a membership of over 60. And next season we will divide the club and make provision for a juvenile also. The children elect their own officers. Mrs. Thoms is First Counselor, and I am First Vice-Counselor. Then among the older students (eighth grade and High School) we have—president, vice-president, secretary (recording) and corresponding secretary, librarian, one boy that looks after press notices and two other board members. Our dues are one dollar a year, which includes federation dues. There is a Club Chorus under the supervision of the teacher of music in the public School, and there is some talk of starting an orchestra. This year we are having only miscellaneous programs, but next year we are to have our Year Books, and, by the way, we are to have a Bach Birthday special. At the age of sixteen, members may join the Senior Club if they are sufficiently prepared, and we hope to have special graduating exercises. Oh yes! The children are required to tell the name of their composer, when he was born, when he died, and what kind of music he wrote. Parents and all interested are welcome on the payment of ten cents, and we publish the program in the paper the night before it is given. We meet the alternate Tuesdays from the Senior Club after school. Programs are limited to twelve numbers.

It is starting off in really fine shape and we are very much encouraged.

Summer School in France for American Students

June 25th to September 25th, 1921

Can anything more delightful be imagined for those who can afford a summer in Europe?

To work in lovely Fontainebleau, this quiet spot near Paris, to compose, complete your virtuoso studies, to work out your own ideals, while absorbing lectures and instruction from such French Musicians as Widor and Casadesus (the Directors of this summer), and of Philipp, Decreus, Vidal, Hekking, and others of the famed Paris Conservatoire. This opportunity is under the auspices of the French Government, and of the American Friends of Music. There are quite a number of teachers who have already filed their applications (with the very wisely required credentials from their U. S. Teachers) with the President of the American Committee, Mrs. G. M. Tuttle, 121 East 58th Street, New York, who will gladly answer all inquiries.

Etude Hour

Pupils of Mrs. Chapin, Newell, Iowa

Flute and Piano—Narcissus.....*Nevin*
Mrs. Linton, Mrs. Chapin

Piano—(a) Prolog .....*Bohm*
(b) Serenata .....*Turner*
Odette Bahl

Piano—The Brook .....*Hamer*
Hilda Nelsen

Voice—(a) A Garden Romance.....*Grant-Schaefer*
(b) The Golden Fish.....*Barbour*
Elgin Andersen

Piano—(b) Morgenstimmung.. } *Torjussen*
(b) A Lapland Idyll.. }
(c) Skargaardso ..... }
Esther Bodholdr

Two Pianos—Polonaise Brillante..*Decevee*
Anna Jensen, Hilda Nelsen
Esther Bodholdt, Odette Bahl

HELPFUL HINTS
The Schumann Birthday Special

June 8th, 1810.

Children love to celebrate. We offer this as a suggestion to teachers. It has been tried out at our own stuios with very successful results. In our own case, we inaugurated a *prize* and *contest game*, our teacher-pupils each bringing their own group of Juveniles. The Schumann pieces already learned were played, the "leading theme" was written out on the Blackboard by 3 *hearer children* (who had not learned the pieces), 3 others "guessed what Mr. Schumann was making the piano talk about", and wild vivid hands went up every time the recurrences of the "leading themes" were recognised. An advanced player from our studios then gave a big Schumann number, and some very interesting "stories" as to what it seemed to mean, were voiced by the "youngest critics of all." If you have not tried out anything of this kind, will you do so. We shall be most interested to hear from you as to the details of the responses it elicited from your own juvenile pianists.

A Tiny Tot Concert in Music Week

From the pen of our youngest Contributor whose Music fervor exceeds her spelling.

Joyce Graham, New York.—Age 7. Y. C. D.—Teacher-pupil, Miss Osborne.)

Dear Miss Anderton:

Mother let me selebate New York Music-week and so I invited 6 children, and some relations. Dad gave it the name and me $5 for "screams and cake." I TOOK IT do you mind he said he'd take the blaime Mary and I started with that Cooku duet, we fixt it so that hard part she plaid *Very* loud, and when her wobble bit came in, *I* went dubbul forty, and so we wearn't scared. Harry WOULD do that soldiers march and he got so—YOU KNOW—he went and startid it in 4 flats and he never found out till that part where the amen cords come in, and then he said —O Gee! so funny, and evryone laufed, and *I don't* think groan people *should whisper* when we played. Alice did her Butterfly chase, she only made 3 slips and she said nobody knew it but her, and Nora did the 2 larks, We let Baby do her music bit and find MIDDLE C and evryone clapped when she got it right. Oh! 3 of us dressed up in red white and blue and did key cords, each took a note and we swapped places I'll have to tell you the rest when Miss osborne brings me to your studio for my exam test—*writes* take an awful long time—oh! we EVERYONE sang "In Japan" song I played, and Dora did the glassandos part, Tom hit the beats on the tryangle you lent us, 3 of us put on Kimonas and acted at the "ocheesan" part of the corus. the relations joined in too, they liked it they said and want to be asked agen.

Child Pianist Plays Aeolian Hall Concert

Jerome Rappaport, an interesting little fellow of just 10 years, gave, with much finish of style and a simple but deliciously "professional" manner, a well played program on April 16th, of Bach, Mozart, Mendelssohn music. His rendering of the Spinning-song, and the Daquin "Coucou" encore showed a fine finger agility and a well equipped talent.

Why I Prefer the Studio

Reasons, Culled From Experience, For Teaching In the Studio Rather Than In the Homes of the Pupils.

By Ada Mae Hoffrek

I HAVE tried both methods of teaching—staying in the studio and going to the homes of pupils, and I much prefer the studio. I will endeavor to state some of the reasons:

In the winter months I have good even heat in the studio; this is something I find cannot be depended upon in the homes, at least in the music room. At one home I find a smoky stove, which is a torture to the eyes during the entire period. At another I find an oil heater which just takes the chill off the air, and while it is sufficient for early Spring and Fall days, it is not sufficient for the real cold Winter days, as I am very sensitive to the pupil's fingers becoming cold and stiff, and it is impossible for him to derive much benefit from the scales or exercises. Sometimes I find that a wood fire has been started and allowed to go out, on the supposition that the room was warm enough; another would be full of coal gas and absolutely no ventilation. So much for the heating question.

I am supposed to render an account of Jane's progress after every lesson.

I arrive at Maude's house; all the little brothers and sisters must be an audience, until they become so noisy that it is impossible to keep Maude's interest on the lesson.

After Mary has her lesson, I must have tea and refreshments before I can depart, and although I am scheduled to be at another pupil's house at a certain hour, I cannot refuse, or mother's feelings would be "injured."

I arrive at Betty's home. Mother must sit and hear all the lesson; result, Betty is nervous and so am I.

Lucy must take care of little Tommy, as mother has gone shopping. Tommy sits on the floor a while and plays, but soon demands all of Lucy's attention. Result—twenty minutes of an hour actually given to the lesson.

When I arrive at Dorothy's house, mother must sit and listen to the lesson and interrupt with suggestions as to how I could make the lesson more simple for Dorothy, as Dorothy is a very young pupil, and of course her mother understands her better than I do. This has to be all gracefully accepted.

Willie's mother also offers suggestions, as she was a teacher herself and had great success with small children.

Lena's mother studied music herself, and has an idea of what would be the most suitable pieces for Lena to play. So much for the musical mothers.

When I arrive in the country, Johnnie is helping his father in the field, I must wait until he comes in and washes and dresses himself.

Clara is out picking berries; I must wait until she returns, which may be half an hour or more.

Madeline is helping mother with the canning and will finish in half an hour.

Ruth has taken her city cousin to the woods for a walk and has evidently forgotten to come back. So much for the country inspiration, and atmosphere.

At my studio I have all my sheet music, reference books, metronome, etc., at my finger tips. It is inconvenient to carry all these things with me. I have spoken of only the most important objections to teaching in the homes, and there are countless other points which will be apparent to teachers.

Thoroughness in Scale Playing

Too Many Pupils Feel This Unnecessary, and Neglect the Basis of Their Future Success.

By Loie E. Brandon

"WHAT is not understood is not possessed." While this is true in regard to all music, it is especially true with scale playing. New pupils come to a teacher and say, "Oh yes, I have had the scales, all of them, I believe." When asked to play them they can only play a few, and those in a very incorrect manner.

Now the fault may have been with the individual pupil but in many cases the teacher is possibly to blame. One teacher will utterly fail in giving a pupil the idea of how to set about overcoming a certain technical difficulty, while another teacher will show him how to practice it so he will get it with hardly a struggle. This "explaining how" is the duty that devolves on the teacher, but all education is self-education, and this is where so many pupils fail. They will not learn much until they begin to dig things out for themselves; it is only then that they apply the real law—that study with a teacher is only for the purpose of learning how to study alone. The teacher must impart facts and show the pupil means for expressing music; he must watch the development of the pupil and prevent his working in wrong ways; but all the time he must see that the pupil is doing the work in the way and spirit which will soon make him independent of the teacher.

Music study is work, and this is especially true of exercises, scales, arpeggios, etc. Students with many technical shortcomings neglect all exercises with the sublime conceit that they are different from other people and can afford to do without them. Pupils spend too much time in playing and too little in work. It seems beyond the comprehension of many that hour after hour may be thrown away at the keyboard and little or nothing accomplished. When pupils are told, by teachers with much experience, that only one student out of a thousand really practices correctly and to the best possible advantage, these pupils shrug their shoulders and go calmly on in the old way, while as a matter of fact, the teachers are absolutely correct. In the practice hours of almost every pupil there is lacking one great element which is positively indispensable to real success, and the name of this virtue is *thoroughness*.

What do we mean by thoroughness? Thoroughness is that within ourselves which never permits a thing to go by half learned. Make effort to possess, as your own, all there is to be known about a scale. Whatever you do, do your very best. A scale half played is of little or no value. Learn how, and why, and ap-

(*Continued on page* 34)

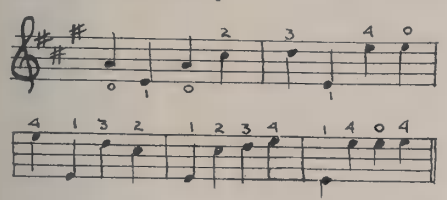
"THE STRINGS"

A Fourth Finger Exercise

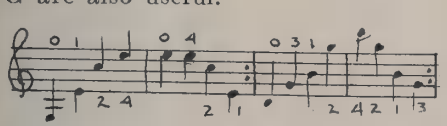
The teacher will observe with beginning pupils that when the fourth finger is used the hand will be drawn slightly out of correct position by the stretching of the little finger. If the first finger is kept firmly in the proper place it will not be easy for the young player to reach the E on the A string, for example.

Try this exercise: Play slowly, A, B, C sharp, D, E, first to the fourth fingers, and then test the stopped E with the open E to see if the pitch is a good unison. Then try again, and again, studying the necessary degrees of tension in the fingers to get the correct tones. Of special importance is it that the first finger shall not move from its position.

We give a simple exercise that should prove helpful. It is based on the principle that a finger placed on the string shall not be raised unless it is necessary.



Note that in this exercise the open E is used to correct false intonation of the stopped E, and the latter to test the lower octave to see if the finger, as may prove to be the case, has been pulled slightly from its correct position. It should be impressed upon the pupil that he is to study the sensation of the fingers so as to know the amount of stretch required. The tonic chord of C and G are also useful.



In the C chord the open and the stopped E must agree, and the lower E make a satisfactory octave. In playing the G chord the two notes of the octave B must be in tune. This requires considerable stretch of the fourth finger. The stretching must not pull the second finger away from the correct spot for the B on the A string.

These two simple exercises may suggest other devices to the teacher and the player which will prove helpful in shaping the hand to the demands of the first position.

The Adult Pupil

The great majority of teachers like to "catch" pupils while the latter are young. Undeniably the advantages are in favor of the child, who is more docile, whose joints are more flexible, whose muscles are more pliant, all points of importance in violin instruction. If the average teacher is asked how young he would like to have children begin the probable answer will be from seven to nine. One consideration, of course, will be the size of instrument which the child should have. Most children of eight and nine can use a half-size instrument, whereas the child of seven may not be able to do so. Another drawback is that it is not easy to get a good instrument in less than a half size; in fact, some teachers think that one less than three-quarters in size, have too small tone to be of use.

By the term adult pupil we mean from sixteen to twenty, or older. Is such a pupil to be counted as desirable? Perhaps a teacher here and there may never have faced this problem; yet it is likely that the great majority have had their patience once tried and their confidence exhausted because of the difficulties experienced in teaching a beginning pupil who had reached the age of twenty.

The present writer recently discussed this question with a distinguished teacher and artist. The query was put about as follows: Can a person who has passed out of childhood, say between the ages of sixteen and twenty, learn to play reasonably well?

The teacher admitted that it is desirable to begin study as a child as young as seven, and as late as ten. He also admitted that muscular conditions are against the older person. On the other hand he claims some compensations in the greater maturity of mind, the stronger character, and the greater seriousness of purpose.

He cited the case of a pupil whom he is instructing at the present time who was badly taught because almost wholly self-taught. He is

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twenty-five years old; joints have become more or less fixed and muscles stiff and unyielding. First difficulties were to secure the correct holding of the violin; only after careful and gradual effort was the pupil able to get the necessary twist to arm, elbow, and wrist of the left hand. Pliancy and flexibility of the wrist of the right hand also came slowly; but enough was attained to make progress possible. Today, after a season's work, one lesson per week, the young man has made commendable progress, and bids fair to be able to join an orchestra in another year.

A Two Violin Concert

A unique musical offering was given to the music-loving public of New York City early in April in the form of a program of music for two violins, with piano accompaniment except in the case of one number.

The success of the occasion may be open to question, not because of a lack of capability on the part of the players, not because of a lack of interest in the compositions, for they were admirable, but because of a lack of sufficient variety. In the ensemble, although two instruments were playing, the tone was only violin and piano, the second part not having sufficient individuality especially to ears accustomed to the finer combination of violin, 'cello, and piano, one that is eminently satisfying.

In view of this experience the question rises as to the effect in the hands of a fine composer and competent players of music scored for violin, viola, and piano? The present writer is inclined to believe that if the viola has sufficient size to give a definite individual quality of tone that the combination will be more pleasing than the two violins.

Stopping

Placing the finger on a string and pressing it at that point is, in effect, a shortening of the string to that extent. For example: One plays the open D; the full length of the string vibrates. He places the first finger to sound E, and is using a shortened string.

Obviously it is desirable that the tips of the fingers fall exactly on the correct point to make the pitch desired. And it is also obvious that it is desirable that the fingers shall always be, if possible, immediately over the place they are to strike. The fall of the finger, as Eugene Gruenberg remarks, in his book *Violin Teaching and Violin Study*, "should be firm, without stiffness, the entire finger being moved from the root joint, and hitting the string, as it were, with the weight of a little steel hammer, but with much elasticity."

A point of practice much insisted on is that the pressure of the finger upon the string be strong. On this point Mr. Gruenberg offers the instruction that "the pressure in stopping is not always alike. We may distinguish three principal grades, each being subjected to more or less minute shading. An average or medium amount of pressure will be applied to general passages of any description. An increased pressure is needed for the production of the vibrato; a lesser degree of pressing should take place in the action of shifting and particularly in that of sliding."

New Friedrich Catalog

The new catalog, issued by John Friedrich & Bro., violin makers of 279 5th Ave., New York, which has just come off the press, is devoted to the violins on hand April 21st. Only new acquisitions are listed, and the reader is asked to consider the new volume as supplementary to former catalogs issued by the firm. Among the old instruments described is a Stradivarius, dated Cremona, 1725, a typical example of this period of the great Luthier's work. The violin was used successively by Berow of the Paris Conservatoire and by Jacques Thibaud. There is also another Stradivarius in the supplement which the Friedrich firm are able to offer at a low price because of a replacement that was found necessary in the ribs and belly of the instrument. As usual, there are many other fine instruments listed in the catalog, and the book is not only a guide to the prospective purchaser, but contains interesting information to all who are interested in stringed instruments.

Arthur P. Schmidt Dies

Arthur P. Schmidt, the Boston music publisher, died at his Boston home May 5th. Mr. Schmidt came to America from Germany in 1866, when he was twenty years of age, and after he had for ten years been in the employ of J. M. Russell he founded the firm which now bears his name. In 1916 he retired from active business.

Among the American composers whose works Mr. Schmidt brought forward are Edward MacDowell, Mrs. H. H. A. Beach, and others. An editorial in one of the Boston daily papers pays the following tribute to this great publisher and humanitarian:—

"Arthur P. Schmidt lived to see great changes here in the business of publishing music. He was largely instrumental in effecting these changes. Beginning modestly, by his fair dealing and foresight he established a house that has an international reputation. Cautious in some respects, he had faith in the American composer, when some other publishers were unwilling to run the risk of pecuniary loss. Mr. Schmidt did not consider this loss as of the first importance; he was willing to publish compositions of long breath for which he knew there would be no adequate return. He lived to reap the reward for his courage. He took a pride in his catalogue. He admitted to it the names of foreign composers, at the time comparatively or wholly unknown, who now have widespread and honorable reputation. While he was diligent in his business, he was interested in art, literature and world affairs. A German by birth, he was a German of the old school, abhorring Prussian militarism and Prussian arrogance. In the great war he was wholly American in feeling and in speech. A man of strong convictions and decided opinions, he was at times aggressive in the expression of them, so that those who did not know him well took a wrong view of his character; for at heart he was sympathetic and generous. His purse was open to any appeal for the unfortunate deserving. His advice was ready and helpful. To many he was a loyal friend."

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SEND FOR CATALOG

THE PROGRESSIVE MUSIC TEACHER
and
THE MUSIC ADVANCEMENT MOVEMENT

THE progressive music teacher should help promote movements designed to spread more widely the interest of his community in music. The prestige of his art and his own personal advancement demand it.

Among movements of this kind which are being worked out successfully in all parts of the country are Music Weeks, Music Memory Contests, Music in Industry, weekly popular interest music pages in the press, and the dissemination of the fundamental truths about music in the development of the child.

Inform yourself on these subjects by reading the following booklets, any or all of which will be sent *free upon application*:—

A Suggestive Guide to Organizations Conducting Music Weeks

Little Rock's First Music Week

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The Progressive Newspaper and the Democratic Music Movement

Music and Childhood

Prepared and published by

THE NATIONAL BUREAU FOR THE ADVANCEMENT OF MUSIC

105 West 40th Street, New York City

In applying for any of the above books, please mention THE MUSICIAN.

From Norway

(*Continued from page* 6)

D Natural, as written, were to be analyzed it would have to be the *fifth* of the *Tonic* of *G Major*, but the suggested *C Double Sharp* stands both as *chromatic passing* tone between *C Sharp* and *D Sharp* and as *changing tone* below *D Sharp*.

Much rhythmic variety is now (16) secured by the even *eighth* and *quarter note motives*, relieving the *dotted eighth* and *sixteenth note* figures of the former material. The prevailing tonality is now also changed to the Dominant (*B Major*) and the tempo is a bit more brisk. Furthermore, the erstwhile two-measure groupings of *phrases* give place to a solid three-measure group with an added (slightly separated) one-measure *motive* with imitations (17) in a lower voice. This section is completed by a rhythmical *sequence* with changes of harmonization, which suggest the *key* of *G Major* (*relative Major mode* of the original tonality, *E Minor*), and which is for a moment established in the four measures preceding a reversion (19) to *E Minor* where the *augmented triad* (Mediant) serves as the harmonic basis of a sequential repetition of the foregoing *phrase-group*. Now follows an episodical development of the *second subject* which leads to the return (20) of the *first subject* in its entirety and without change in form or content, except that the initial (unaccented) tone of the first *phrase-group* is now changed to an *eighth* instead of the *quarter* with which the piece began. For consistancy, the very first group might begin with an *eighth*, since the close of the *second subject* leaves but an *eighth* to begin the *return*.

In performance the *tempo* should be somewhat faster than that of a *mazurka*, which dance rhythm is strongly suggested throughout the piece. Many *rubati*, *crescendi*, and other requirements of *tempo* and dynamic variation call for the greatest care in study. For this reason alone there is much to gain from the piece as teaching material. The constant subchanges of harmonic foundation within one measure afford valuable practice for the *damper pedal* which in only few instances may be sustained throughout a full measure-group. Often a sustained melodic tone will suggest a continuance of the *damper*, but the change of harmony will demand a release; and again while the harmonic background of a group may remain the same, the nonharmonic elaborations of the melodic voice will require a discontinuance or a change of pedal not to blur the figure. If the student is made acquainted with these requirements and the reasons therefore, this piece more than a great many of the older teaching pieces will teach much concerning the use of the *damper*. No piece is worth the practising unless it will serve also as recital material. "From Norway" is not found wanting in this respect. Its appeal will reach from the average listener to the novice, in one direction, and on the other route it will go far toward interesting even the tonally-tired and *blase* concert-goer. Compared with the lighter dances of Chopin, this piece is far and away more interesting from every essential standpoint. It should be in the library of every teacher and student.

Gaston Louise Christopher Borch was born in France, 1871. Educated in Sweden. Among his teachers were Massenet for composition and Delsart for the cello. He has been conductor of the Philharmonic Society in Christiania, and has appeared with other prominent organizations in Europe. As cellist with the Thomas Orchestra, Pittsburgh Orchestra, and others in this country, and has toured France, Switzerland, Holland, Germany, as visiting conductor. Composed three symphonic poems, a symphony, and many pieces for piano, piano and cello, and songs, as well as arranging numerous pieces of standard character as piano trios.

Part-Playing

A source of trouble to young players when they first take up the study of the Two-part Inventions by Bach is that they have had little or no experience in part-playing, and have not been prepared for this new manner of playing by the teacher.

The usual method is to hand to the pupil a copy of the Two-part Inventions and tell him to take the one in F major; in the case of a teacher who "believes" in Bach it is probable that the pupil will be asked to "bring out the theme" whenever it appears, in the right or the left hand. Perhaps an analysis, more or less detailed, will be presented. And then the pupil is left to work out the Invention. It is not a matter for wonder that in so many instances these young students fail to develop even a small or moderate interest in Bach and his music.

A suggestion that may help will be that the teacher and the pupil together mark every appearance of the theme or subject. At first center the attention on this subject, and see that the pupil gives this greater prominence, not by making the other part quieter than ordinarily would be the case, but by reason of the fuller, more sustained, or, sometimes, more incisive tone quality given to the theme.

Once this has been accomplished play the Invention, making prominent in turn the right or the left hand in measures in which the subject does not occur; working this way until the pupil can stress any passage the teacher may direct.

In the Three-part Inventions greater difficulty will be experienced for the reason that one hand will have two parts to care for simultaneously. But the method is the same.

By way of preliminary practice it is suggested that the student take a hymn tune, in four parts, and play it, first, making the soprano prominent, then the alto, the tenor and the bass in succession; a variation may be made by varying the prominence from part to part in successive lines. This method requires that the young player be able to give greater tone power to one of two parts played by the same hand.

Another useful practice is to take a chord study in which one hand or the other has three-part chords and then try to give prominence to the upper, middle, or lower note of each successive chord.

Bringing Concerts to Suburban Pupils

(*Continued from page* 5)

that if they wish to play a certain piece the way they heard the pianist play it, they will have to work harder.

Still greater, though, is the enviable prestige these recitals will give the teacher. They will probably prove one of the best advertising mediums possible, and the teacher presenting the series will be recognized as one of the truly progressive teachers of the town.

If this plan has been so successfully carried out in Greenwich, there is no reason why countless other communities should not have the advantage of it.

THE TEACHER OF SINGING

Playing and Singing With Pupils

Shall the teacher sing with a pupil? Shall he play on the piano an exercise that he wishes the pupil to sing?

Here are two questions for discussion at meetings of teachers of singing, and for teachers to ponder over, try out, and in regard to which to reach a decision, and carry the latter out in actual work. For any decision is of no value unless action be based on it.

I once heard a musician express himself on this subject, not in a general, but a particular way. It was at a casual meeting over a dinner table. He said: "I was in ——— Hall the other day and out of curiosity listened to the little that I could hear outside certain doors. One thing struck me very forcibly, and that was, the considerable number of teachers who sang along with their pupils in exercises and songs. I couldn't understand why they did this and wondered to myself. And then it struck me, as having some bearing upon the matter, that both the men in front of whose studios I had stopped had turned from piano teaching to vocal work, and that one of them had also been an organist before he took up the teaching of singing. Neither had ever sung in public, not even in a modest church choir. So I concluded that they had no intimate, personal sense or knowledge as to how a person with a talent for singing learns a tune. It dawned upon me that they were trying to learn HOW at the expense of the pupils. To make matters worse, one of these fellows had an execrable voice, fairly correct as to pitch, but absolutely without any musical quality whatever.

"It must have been positive torture to the poor pupils who had to hear the voice for thirty consecutive minutes! By no possible contortion of the truth could his work have been construed as a model for a pupil to follow. In point of fact so bad was it that it occurred to me that instead of expecting a pupil to pay $3.00 for a lesson he ought to have given the lesson for nothing, and paid something to boot."

Perhaps there is a pedagogic suggestion in this somewhat caustic criticism. The purpose in a lesson is to help the pupil, not to a slavish dependence upon the teacher, but to real independence. And more than incidental to the purpose of the lesson is the thought that progress should be made. It is the teacher's business to listen with the utmost concentration to the pupil's work, to check when error is noticed, to criticise when necessary, to point out how better to produce a tone or to deliver a phrase, and I was about to say—above all, to call the pupil's attention to tones rightly and artistically produced.

To say to a pupil: "That tone was bad", or "That was a good tone" may be satisfactory pedagogy to some, but not to others. If the tone were good the pupil should be told to try to reproduce it and to observe every condition entering into the production so that he may be able to sing as good a tone when he desires to do so.

There is another thought connected with this idea: A pupil should be encouraged, should be assisted, to concentrate attention with the utmost care upon every item of his work while in the studio under the eye and the ear of the teacher. It is not enough for the teacher to pass verdict upon a tone; the pupil also must do so, and the teacher's duty is to help him as much as possible.

But how can the teacher who sings one minute out of two or three properly value the work of the pupil? It isn't fair to the latter that the teacher divides the attention of both the teacher and the pupil. Neither is doing his best. Much singing on the part of the teacher is a sin against the necessary independence of the pupil. He cannot develop the right initiative if he must always listen to some one else when he sings at his lessons. He should have the privilege of hearing himself alone, especially when his voice, as is frequently the case, is inherently more beautiful than that of the teacher.

Putting the Consonant on the Pitch

A common fault in the work of inexperienced singers and of students is to slide up to a required pitch, particularly if the tone is in the upper part of the compass. For example, suppose the singer is to sing the word "take" on the pitch D, third line of the staff. The probability is that he will produce a short grace note before the correct pitch, C# or perhaps B.

Why? Because he does not have the correct pitch securely in the thought before he forms the word. Therefore the "t" of "take", which cannot show pitch, is followed so closely by the vowel "a" that the pitch of the latter is likely to be lower than correctness requires, and the tone is pulled up to the D, giving that effect which has been called a "slide" and a "scoop".

The remedy is to think the exact pitch when the organs of speech are set to make the "t". If the D is clearly in the mind when the "t" is being formed the vowel will be exactly on the right pitch.

A useful practice is to whisper the word a number of times with the pitch D, or any other which requires study, in the mind, even to the extent of sounding it on the piano while whispering. Then try to sing the word with the feeling of whispering the "t",—the correct pitch in mind—and then, easily and without the slightest hesitation, sound the rest of the word out loud. The final stage of practice is to sing the word a number of times, making a special effort to anticipate the correct pitch while shaping the initial consonant.

WHITNEY TEW will be in NEW YORK To Teach June 1

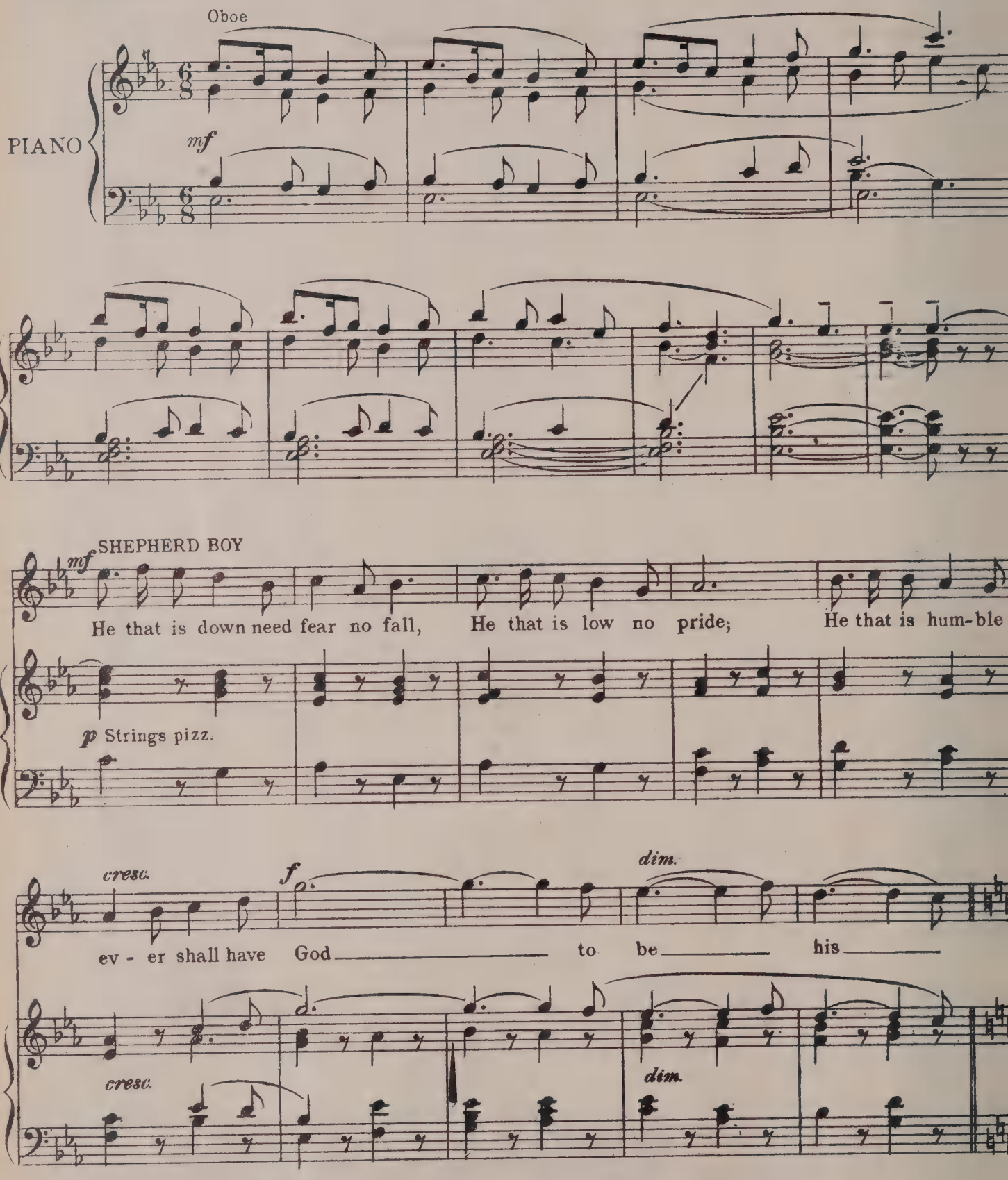
Communications up to May 1, to E. Gellenbeck, Sec'y, 612-13 Fine Arts Building, Chicago, after May 1, care Musical America

2

THE SONG OF THE SHEPHERD BOY

From "PILGRIM'S PROGRESS"

JOHN BUNYAN *) (Original Key) EDGAR STILLMAN KELLEY



*) *Elizabeth Hodgkinson embodied these lines of Bunyan in her poetic drama "The Pilgrim's Progress."*

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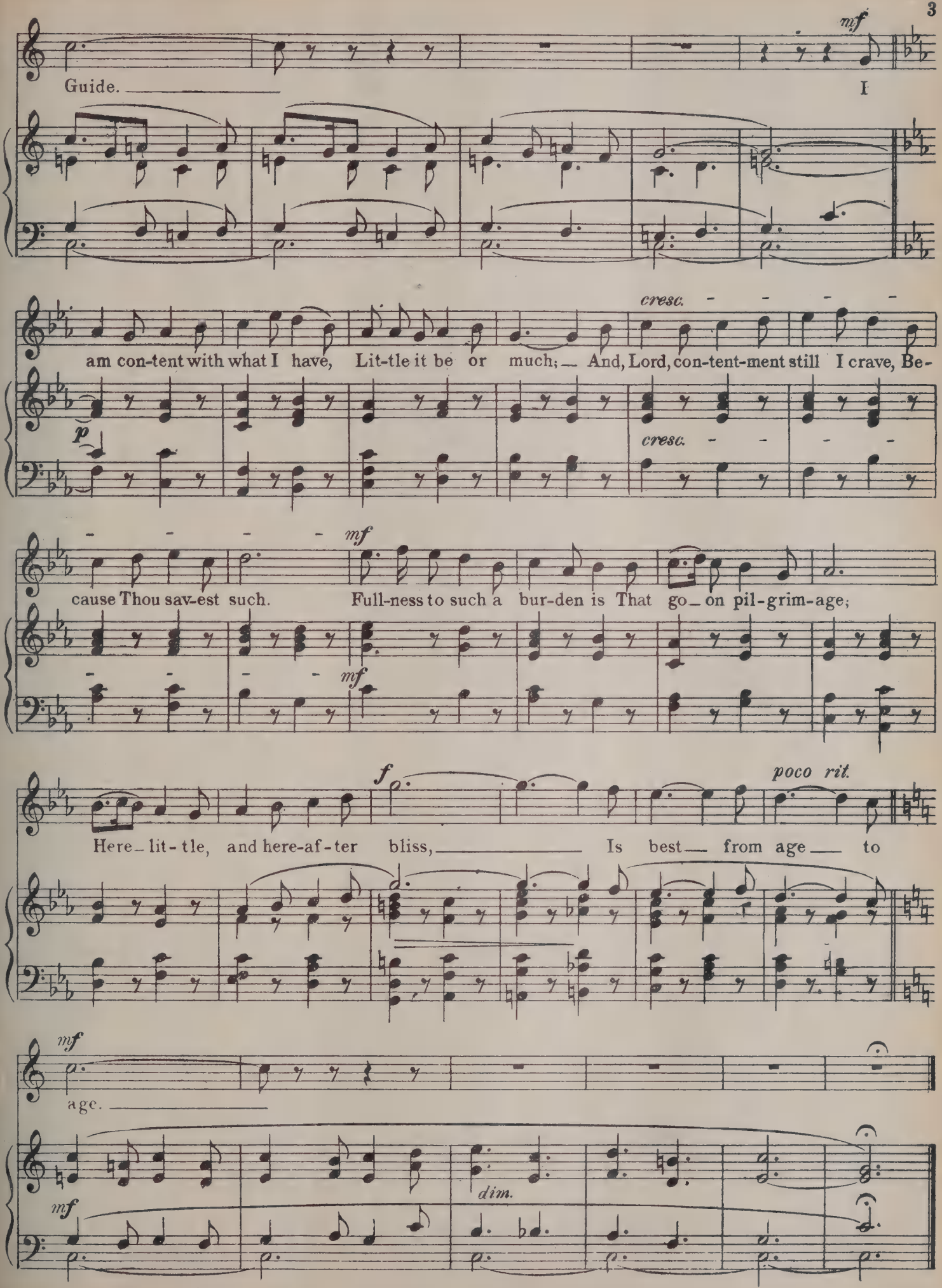
3
mf
Guide. I
cresc.
am con-tent with what I have, Lit-tle it be or much; And, Lord, con-tent-ment still I crave, Be-
p
cresc.
mf
cause Thou sav-est such. Full-ness to such a bur-den is That go on pil-grim-age;
mf
f
poco rit.
Here lit-tle, and here-af-ter bliss, Is best from age to
mf
age.
dim.
mf

SCHOOL MUSIC

HOWARD CLARKE DAVIS, *Assistant Editor in Charge*

The Eastern Conference

THE fourth annual session of the Eastern Music Supervisors Conference opened auspiciously May 4th in Boston for a four days convention. In common with the National Supervisors Conference it suffered from natural causes in attendance, although there were approaching four hundred in attendance. By reason of the failure of the New England railroads to cooperate, many members were deprived of the privileges of being present, there having been no special rates granted this year.

The Eastern Conference was founded in June, 1917, in Boston, and the impression seems to have gone abroad that its habitat is in New England, in spite of the earnest endeavor on the part of the officers and directors to have it otherwise. It is probable, however, that they have unconsciously lent countenance to the idea by failing to go further afield in the choice of their meeting place this year. While it is true that the more southern states of the "eastern territory" are somewhat sparsely settled, musically, there are a number of conspicuous examples of really live musical communities in this region. If the Eastern Conference is to retain its entity in fact as well as in name it would seem that it must soon widen the circle of places visited by the annual meetings.

Already the same reasons which resulted in the founding of the Eastern Conference are being given in the South as sufficient for there being a conference particularly for that section of the country. By the same token that the National Conference would not visit the East until after the organization of the Eastern, it would seem on the face of the reports that the Eastern does not visit the South. Now is the time for the Eastern to indicate clearly its policy for the future—whether it shall become in fact the Eastern or in reality the New England conference.

An invitation has been extended for the second time to come to Savannah. It is a long way off, but in spite of the fact that the membership in attendance might be cut in half by going so far South, the good which it would do for the cause of music in the schools of the South would be so great that it would be worth the effort. Savannah is one of the fine, hustling cities of the South; it has most excellent music in its schools and in the community at large; it is truly southern in its hospitality and wants the conference.

The formation of a separate conference in the South would mean a long, hard struggle to attain the full vigor which it should have. By reason of the comparatively small number of supervisors in the section it would be difficult to interest educators in the idea of a conference; other than a small coterie of prominent supervisors there is a distinct lack in the personnel for the conference. To give the right impetus to the movement the Eastern should by all means go into the southland in 1922.

The Program

was most excellent in many respects, its chief fault being the length of the sessions. For the most part the speakers announced in the program were present, the exceptions being on account of one or two cases of sickness.

While the conference opened officially on Wednesday, it was really in full swing Tuesday evening when the headquarters at Hotel Brunswick were open for registration and informal good time.

The entire morning of Wednesday was given over to visiting various schools in Boston. It is with considerable pleasure and thankfulness that we can report a fine measure of improvement over the "results" which were evident under the famous but ill-advised Committee of Five to which was intrusted the musical destinies of Boston's children for a period of some five years. It will probably be a number of years before its effects will entirely disappear, but it is indeed fortunate that Boston was able to arrest its course as soon as she did.

The singing of the Star Spangled Banner, led by Albert E. Brown, opened the formal session in the afternoon and was immediately followed by the address of welcome by Frank V. Thompson, Superintendent of Schools. John A. O'Shea spoke for the music department and President Gartlan responded for the Conference in the subject "What the Conference Represents in Education." Augustine Rafter, Asst. Superintendent, next addressed the Conference on "The Superintendent and The Supervisor."

The first address having to do with the practice of the supervisor directly was given by R. L. Baldwin on "The Management of Elective Courses in the High School." This was followed by a symposium of high school subjects led by Miss Betridge Tucker of the Rhode Island College of Education, and Mr. E. R. Hawley of Westfield, Mass.

A pleasing intermission for the afternoon session was a short recital by the Chelsea High School String Quartet, which played with fine broad tone and a style at times approaching the professional.

At four came what many felt was the finest number of the entire convention in the address by Professor Henry T. Moore of Dartmouth, who spoke on "The Psychology a Supervisor Should Know." It was intensely practical and pertinent to the profession of those to whom he spoke. No resume of it is possible at this time, but it is well worth the price of the proceedings number of the "Herald," the organ of the Conference, for this one address. A short discussion followed the address and was led by Clayton Hotchkiss of Stamford, Conn.

Mr. Robert Braun of Pottsville Pa., then gave a most pleasing short piano recital, after which there was a rehearsal for the chorus directed by A. E. Brown. In the evening at the Brunswick Hotel the Conference enjoyed a concert and dance.

Thursday morning was devoted to visiting suburban cities and towns within easy radius, and included Cambridge, Milton, Winchester Chelsea, Lynn, and others. The afternoon was devoted to the annual business meeting, when the following officers were elected for the coming

year: President, Harry E. Whittemore, Manchester, N. H.; First Vice-President, Miss Louise Westwood, Newark, N. J.; Second Vice-President, Robert Sault, Lawrence, Mass.; Secretary, Miss Pauline Meyer, New Britain, Conn., State Normal School; Treasurer, Arthur F. A. Witte, West New York, N. J. Three new directors were chosen, Miss Mary Nugent, Pittsfield, Mass., George J. Abbott, Schenectady, N. Y., who will also act as business manager of the "Herald," and Miss Ethel Edwards, of South Portland, Me. Neither Mr. Davis nor Mr. Earhart were able to be present on account of illness, and Miss Elizabeth B. Gleason, of Melrose, Mass., favored with a finely chosen and interpreted song recital. At 3:15 John A. O'Shea, Director of Music in Boston, demonstrated the work of several classes from the Boston school.

The wisdom, or lack of wisdom, in including any number on a program which has even a remote connection with commercial interests was tested to the limit in several of the remaining items of the program. The first, having to do with the reproducing piano and very ably presented by Sigmund Spaeth; the second, pertaining to the teaching of harmony by a special method advocated by the speaker, Miss Caroline Alchin, and edited by her and a number on the Friday morning program by Mr. Frederick Haywood and outlining a most admirable method of voice teaching in schools, were the cause of more extended comment than any other numbers of the entire week and the point is simply brought out in order that the directors of the conference may know and avoid difficulty in the future. It should not be construed that the *Musician* is hostile to these or any other commercial interest engaged in supplying school music with its tools. It is simply submitted as a proposition that the best way to avoid hurting someone's feelings is not to have anyone in his line represented or else have all take part. Would it not be possible to have certain hours announced outside the regular program when all could be heard? Frankly, the conference was severely criticized in this respect.

Thursday evening witnessed the annual hilarity, the banquet, replete with stunts and graced by the inimitable team of Grant and Witte. Leonard Liebling of the *Musical Courier* was the speaker of the evening as last year and again demonstrated his ability to keep people happy.

Friday morning suffered by the absence of Russell Carter who underwent a painful operation the day before. Fortunately his paper will appear in the proceeding number. One of the comparatively new members, Ernest Hesser of Albany graced the program with some really fine examples of vocal art. He is a fortunate addition to the membership of the conference and was ably abbetted by George Abbott. Dr. Seashore then followed with the

HARRY E. WHITTEMORE
President Eastern Music Supervisors' Association

familiar, though revised, "Measurement of Musical Talent."

John Marshall of Boston University led a synposium on "The units of operation in Teaching" which embodied many of the results of the remarkable research work in which he has been engaged in connection with education in the U. S. Army.

The reports of the state chairmen, while valuable, could have been much more helpful by being more explicit. The state chairmen should be presidents of small conferences in their own state and have it in their power to be of the greatest assistance to the president. No one can possibly know as well as they what is going on in their territory. Another year should see this one of the most valuable parts of the program.

Jas. D. Price of Hartford, Conn. spoke with conviction on the organization and management of high school orchestras at the beginning of the afternoon session on Friday, and a considerable discussion was engendered by his paper.

The inevitable round table followed, four subjects, Music Appreciation, Methods in elementary schools, Voice training in elementary schools and Voice training in classes being in discussion at the same hour, fortunately in different rooms. We do not know how to avoid this plan but it always results in disappointment to both those who want to hear all of the numbers and some of the speakers, especially if they are not handling a particulary popular subject.

At four the conference adjourned to Symphony Hall where the instrumental department and twelve hundred other children in a chorus presented a program for the visiting supervisors under the direction of Mr. O'Shea. Five of the numbers on the program were arranged by Mr. O'Shea.

In the evening fun reigned, the entire conference attending the "Pops" concert by the Boston Symphony Orchestra at which the supervisors sang five numbers under the direction of A. E. Brown. Later they had the usual closing informal jollification at Brunswick Hotel.

Music Teaching and the Machines

(*Continued from page* 3)

orchestra. These records alone would make a most enthralling lecture to a group of students about to hear an orchestral concert. Thus is made available to any teacher material hardly to be obtained at any expense anywhere. This is but one thing singled out of many of similar character.

We can think of no better suggestion for work during the warm days of the summer than a quiet investigation of "mechanical music" and its possible application to your next year's plans. Get hold of the complete record catalogs of the larger phonograph companies from your local dealer. He may be able to furnish you also the special material issued by the educational departments of these concerns. If he cannot, ask him to send for it. He'll also be glad to send you by mail, any records you particularly want to know more about. You will undoubtedly gain some very important ideas from this study—it possibly will considerably change and broaden your work for the next year.

CHOIR AND ORGAN

Conducted by H. C. Macdougall

The Picture Organist

(Continued from May.)

I am permitted to note the following letter:

"————, Feb. 23, 1921.

"Pardon my neglect in not writing you sooner, but I have been simply overwhelmed with work. I will state rather briefly many points not touched upon in your questionnaire. This city has nearly 300,000 population, three large theatres, with another large theatre for — people nearing completion. There are two Wurlitzers and one Möller in them, the other organs in the numerous smaller theatres being 'half-breeds,' the kind with a piano key-board and short organ manual with a few stops. I play one of the Wurlitzers, and a friend of mine plays the Möller. Usually the leader is obliged to furnish the music. This is a union rule and holds good everywhere, consequently the leader's salary is larger, but I have never known of the library belonging to the Union. It belongs to the leader who purchased it, or in the case of the —— theatre where I played two years ago the theatre purchased it, and had a library that had already cost over $3,000. I am a member of the ———— Local now, where the death benefit is $1,200, which my wife would get in case of my death. The benefit here in —— is only $40, payable for cause after one year in good standing, and rising by $10 annually to $200. The death benefit here is much too low.

"Regarding working hours: I go on at 1.45 p. m. and play three hours, with orchestra part of the time and alone part of the time; I also play at 7.45. Both organist and orchestra have two 30-minute intervals afternoon and evening. Union rules call for 15 minutes out of each hour or its equivalent, but we get more, as you see. In ———— the rule is 20 minutes. There I played with 22 in orchestra in winter and 17 in summer. There, initiation fee is $100 since July, 1920, and dues are $2 for three months.

"The Union scale here is: Orchestra players, 7 day work picture houses, 6 hours daily, $50; leader, same hours, $75; organist, same hours, $58. This last sought to be $75, and will probably be made so this spring by this Union, as we organists have to see screenings of films, buy our music, and set up our show same as leaders. I know for a fact that there are 500 positions now open in the U. S. that will pay organists $65 to $75 a week, and in certain cases the organ stands silent because of the inability to get a good player. Were I desirous of going to the Pacific Coast I could get anywhere from $150 to $200 a week, and they pay top-notch prices there. However, family reasons keep me east."

I now give particulars in regard to a picture position communicated by the writer of the preceding letter. The theatre seats 3,500 people; the organ is three manuals, 70 stops. There are five performances daily; first organist plays seven hours, second organist 4½ hours; salaries run from $75 to $100. Membership in the Union is absolutely necessary, initiation fee being $100, and yearly dues, $8. The two organists take a two-weeks vacation at their own expense. There is time and energy for teaching. In answer to the question, "Do you recommend to an ambitious young person playing the pictures?" he writes, "Absolutely!" and finishes his letter by adding "Picture playing is the coming work for the *big* organist."

Church Organs for Practice

Until churches allow their organists to practice and to give lessons on the church instruments, just so long will talented young men hesitate about entering the profession. In a letter received from the eminent organist, D. W. C. Carl, I quote the following: "In regard to the use of the organ for lessons and practice, even in churches where the privilege has been granted in the past, in many instances it has been stopped. Often, too, the churches are so cold in the winter that with few exceptions it is difficult to remain long enough in the auditorium for even an hour's stay. I wish you would say something about this in your articles, as it would certainly bear upon the subject and, undoubtedly, influence some of the committee who might read it. Organists have not had an adequate chance to do their work—either in this country or in Europe—with but few exceptions."

Chicago Church Organist Salaries

From a well-informed correspondent, who is in a position to get the facts, I glean the following: "The Christian Science people, maximum $1500, least, $480. Highest Presbyterian salary, $2500; average, $1350; this of course is for the better churches; when you count in all the small churches in the city the average is about $500 for two services. As I wrote you, the Episcopalians are paying rather the biggest salaries, the highest being $3600, but here again the poor churches pay but very little indeed; I should not wonder if $100 would be a generous average. The Roman Catholics pay rather poorly, $3000 being the highest."

(*To be continued*)

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3

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Choir: Celesta
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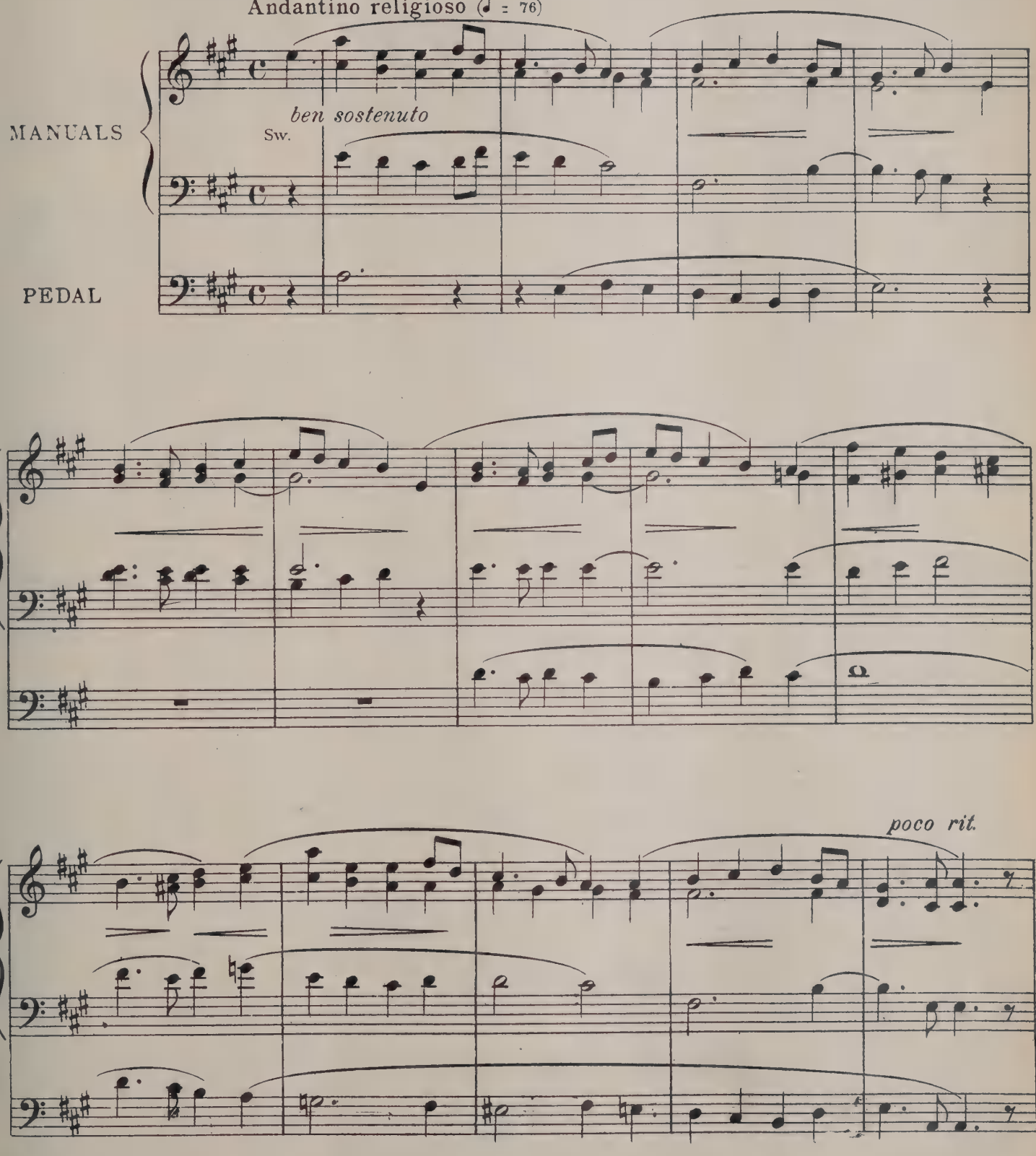
Transcribed for Organ by
Edwin Arthur Kraft

Andantino religioso (♩ = 76)



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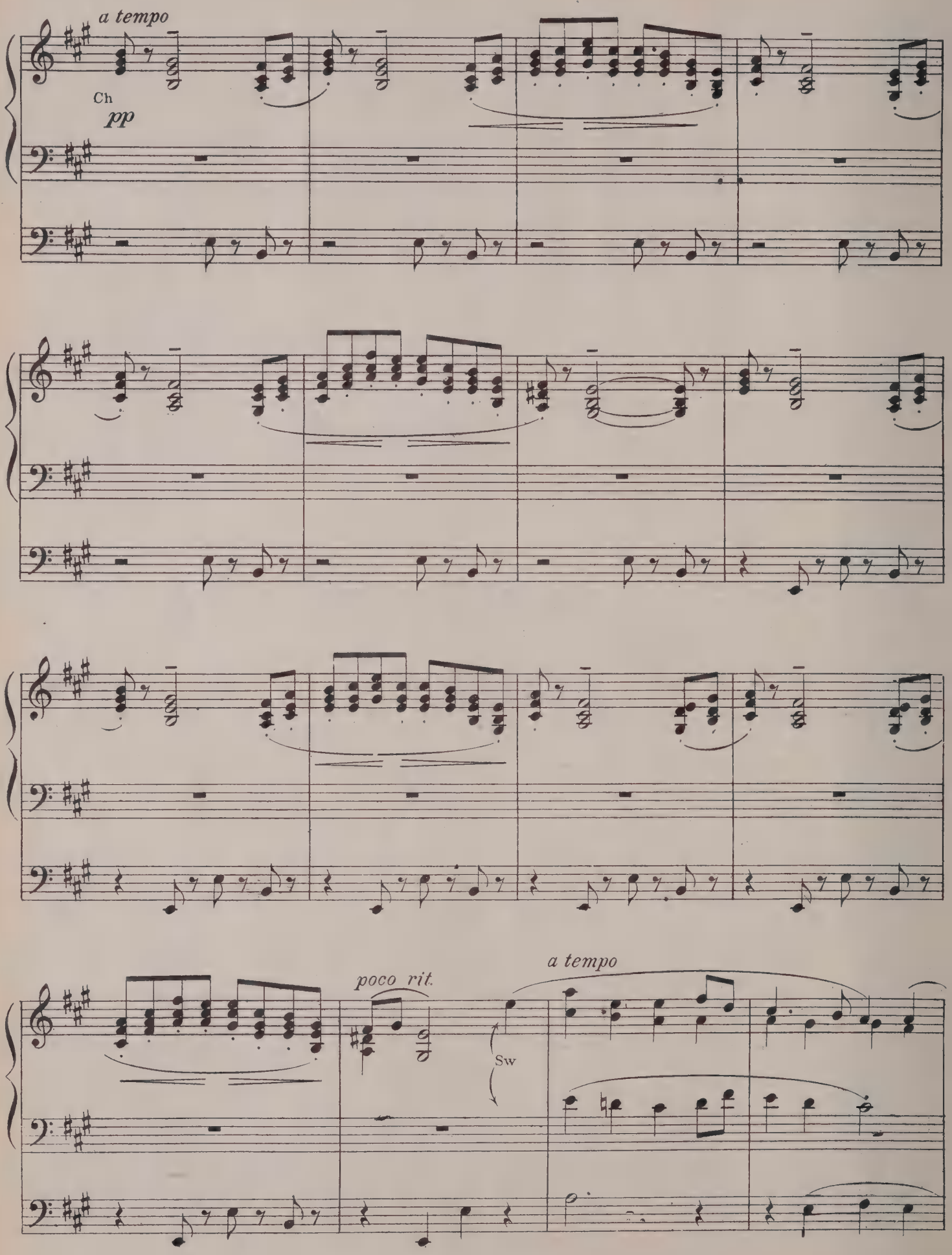
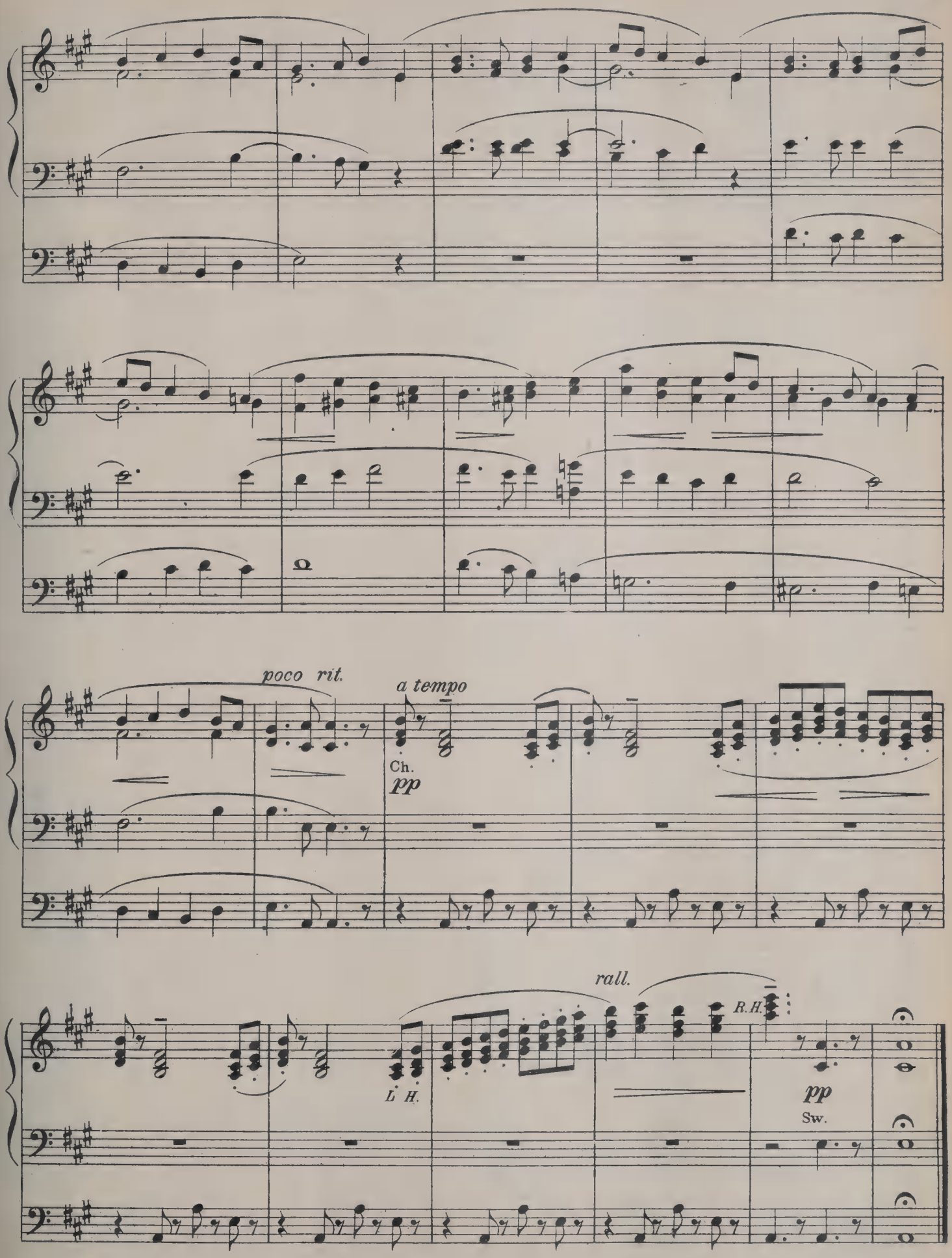

4
a tempo
Ch
pp
poco rit.
a tempo
Sw


poco rit.
a tempo
Ch.
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rall.
R.H.
L.H.
pp
Sw.

WIND INSTRUMENTS

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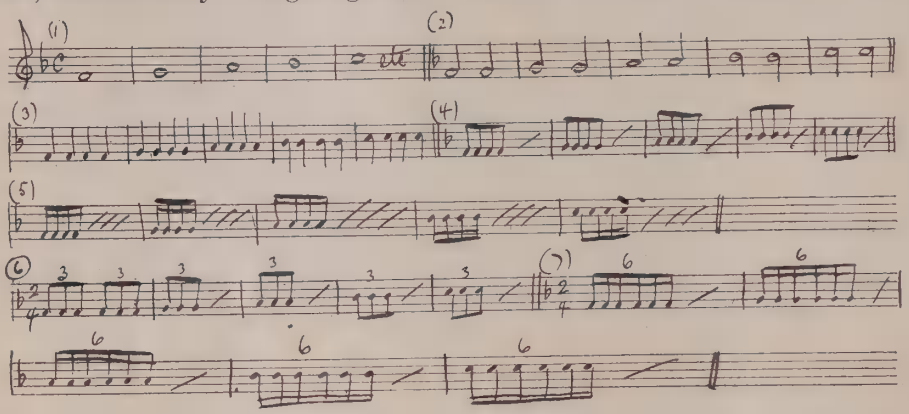
"The Forming and Training of Young Bands"

(*Continued*)

Ensemble Playing

THE careful, persistent, study of scales and chords in ensemble is most essential for young bands. From such study ensues the formation of a good tone, command of the embouchure, control and development of lung power, the cultivation of a perception for tune, and dexterity in fingering. The bandleader should insist on the slow practice of scales and pay strict attention to tune, tone, time, and evenness, increasing in speed only after having attained good results in slow tempo. Scales should also be practiced in all degrees of dynamic shading, viz.:—from MF to PPP, and MF to FFF. The crescendo and diminuendo being carefully done.



A feature often neglected by bands and individual performers is the study of articulation, which, next to the foregoing, is of the greatest importance. Imperfect articulation in music is more deserving of censure than defectiveness in speech; and no one can be considered a first rate performer if evidence of such be allowed to mar his work. A bandleader is certainly not doing his duty if he neglects to impress on the student's mind the importance of correct articulation. This branch of musical performance demands great attention to detail and the diligent leader, or student, will not ignore it because of its tediousness. Therefore, young players should be drilled on reiterated notes of the scale in various articulations. Whole notes, half notes, eighth notes, sixteenth notes; also in triplets and sextolets, etc. (see illustrations). These examples are given only for a guide to the leader and need not be written out for pupils. No effort should be spared in making the subject of scales and chords clearly understood by each member of the band and the value of playing them individually as well as in ensemble should be pointed out. Twenty minutes scale practice at each rehearsal will produce highly beneficial results not only in the young band, but also in those more advanced. The systematic study of scales in ensemble at each rehearsal should never be discontinued. It is the drill that induces discipline, and no intelligent leader will ever forego that which helps to give him firmer musical command over his band.

Hymn tunes arranged for band are splendid exercises for the development of tone, tune, and legato playing, and may be practiced with good results immediately after scale practice. Time should not be wasted on music that is not well arranged or that is poor in harmony. Abundance of easy music that is worth while may be had from reputable music dealers; the Carl Fischer Co., of New York, and the Oliver Ditson Co., of Boston, Mass., have a fine collection of good band arrangements for beginners and amateurs in stock, published in book form.

A newly organized band should be rehearsed at least twice a week, the rehearsals to be not less than two hours each. The work should be systematic if good results are expected. A two hour rehearsal may be divided as follows: *Tuning*, 10 or 15 minutes; *scale practice*, 20 minutes; *hymn tunes*, 15 minutes; *pieces*, 70 minutes. The subordinate parts of an arrangement should not be overlooked, otherwise the ensemble will be ruined. Second and third cornet parts, all alto parts, as well as those for trombones, saxophones, second and third clarinets, etc., must be properly played with respect to tune, balance of tone, etc. Young players who have secondary or inner parts allotted to them should be given to understand that those parts are of equal importance as the solo or leading parts, and be instructed to play as though the correct rendition of an arrangement depended entiely on them. It is often necessary to spend some time in rehearsing certain sections of the band, strict attention being given to balance of tone among the various groups of instruments, in fact, very satisfactory results may be obtained if the band be divided into sections for the first half of the time intended for the study of pieces. The remainder of the rehearsal may then

(*Continued on page* 31)

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Summer Days at Deercreek, six compositions (published separately) without octaves, for the piano, by *Mary O'Hara*. Each one of these pieces, besides being most attractive musically, is designed to aid in overcoming some technical difficulty. *In a Birch Canoe* is a study in broken chords, *A Wish* is a study in tone production, *A Tale of Long Ago*, is an etude for rhythm and forearm attack, *The Wind and the Swallows* will help the pupil acquire keyboard agility, *The Sunset Dance* is splendid finger exercise, and *Swaying Boughs* is a study in legato playing and pedalling.

Silver Heels, *Idle Moments*, and *Novelette*, for piano, by *Mary O'Hara*. These pieces are constructed in a truly musicianly fashion, and the teacher will find them a refreshing contrast to the trivial material with which the market is flooded. *Silver Heels* is an excellent study in forearm rotation and hand pivoting, with a sustained melody that makes the piece doubly attractive. *Idle Moments* is a study in time and rhythm, in which the various unit-groups of three, four, five and six notes will form excellent ground work for the embellishments of Chopin, and other piano composers. *Novelette* is a splendid study in multiple-part (polyphonic) playing.

Oliver Ditson Co.

BOSTON

Concerto No. 1 in A minor, for violin and piano, by *J. B. Accolay*. This good old war horse of violin pupils is here edited by *Karl Rissland*, and presented in attractive form in the Ditson Edition.

Twelve Little Duets for Two Violins, by *F. Mazas*. Both volumes of this work contain splendid little pieces for violin pupils. The edition contains exceptionally clear directions for the pupil as to bowing and fingering.

Anthems for Mixed Voices.

Light of the World! Our Way Shines Bright, by *Louis Adolphe Coerne.*

O the Depth of the Riches, by *Nathaniel Irving Hyatt.*

The Ninety and Nine, by *Daniel Protheroe.*

When I Survey the Wondrous Cross, by *Mark Andrews.*

Thine Is the Day, O Lord, by *Harvey B. Gaul.*

Skipper Ireson's Ride, a cantata for mixed voices, which will prove useful to choral societies, by *Louis Adolphe Coerne.*

Enoch & Sons

NEW YORK—LONDON

Five Poems by *John Masefield*, set to music for medium voice by *Easthope Martin*. Mr. Martin has written what his art demanded without any concessions—the result is a fine group of songs with individuality—perhaps some mannerism—well worth singing individually or as a group. They call for musicianship, however, in singer and accompanist.

Five Cameos, songs by *Landon Ronald*. Each one of these brief songs has delicacy, character and charm—the last is *O Summer Sun*, full of exultant joy and light. They make a definite addition to Mr. Ronald's list of really beautiful songs.

Four Humoresques, for piano, by *John R. Heath*. Well, yes, humorous—in the same sense that a puzzle is humorous. Mr. Heath rampages from extreme to extreme of the harmonic field and in a few brief bars leaves you mentally exhausted, not to say astounded. But, if you can stand it, eventually you will probably like it.

The Enchanted Hour, Miniature Song Cycle, by *John R. Heath*. Five brief songs in which Mr. Heath has ridden his musical Pegasus on the curb instead of the snaffle and produced charming singable, listenable bits which are pleasantly imaginative—delicious in spots.

Yours Alone, song by *May H. Brahe*. This has something of the simplicity of Miss Brahe's successful "I Passed by Your Window", but is cast in another mood—passion and earnest adoration.

All Night Lullaby, song by *Ivor Novello*. Those who have made practical use of lullabys, will find a note that rings true to life in the line "for goodness sake sleep" which, unconventionally finds place in the second verse of this quite charming song.

The East Riding, song by *John Ireland*. The mood of pungent grief which, as in this case, finds frequent expression in English song, is unfamiliar in this country. Yet it has its place, and any artist singer will welcome so fine an expression of it as Mr. Ireland has made.

A Devon Idyll, song by *G. O'Connor Morris*. We sing of Kaintuk' and Alabam' in negroid syncopations. England sings of her counties with a suaver folk song manner which is beautifully represented by this song. It has lilt and melody.

Butterfly Boats, song by *Alma Goatley*. A long melodic swing and considerable modernism in harmonies are the characteristics of this quite successful number.

A Page's Road Song, by *Ivor Novello*. A bit of the cloister cadence runs through this song to give it the individuality needed. It has the flavor of mediaeval religion in words and music.

Loneliness, song by *Percy B. Kahn*. An effective bit of sentiment achieved by simple means.

The Whitethroat, song by *May H. Brahe*. A bright chirrupy song that will surely make an audience cock its head and applaud, if rendered with spirit.

Afton Water, song by *Ernest Bullock*. The composer has experimented successfully with a simple flowing accompaniment under a placid melody. Only, the ability of the performer to achieve vocal variety will be necessary to make the success complete.

Huntzinger & Dilworth, Inc.

NEW YORK

Motherhood, song by *Ward-Stephens*. To verses by *Gordon Johnstone*, the charm of this song lies in its simplicity.

There's Sunlight in Your Eyes, a melodious ballad song of the conventional type, by *W. Franke Harling.*

Confession, song by *George Benyon*, to most attractive verses by *Harriet E. Baldwin.*

The Voice of the Infinite, sacred song by *William Stickles*. A number for church services quite a bit above the average, such as we have a right to expect from Mr. Stickles.

Book Reviews

Orchestral Training Course

A very definite need is met by the latest important issue of the house of J. Fischer & Bro., Orchestral Training, by Mortimer Wilson.

It offers not only a system, but material, being a "progressive course of study in the technics of the instruments supplemented by collated exercises and etudes, classics and modern literature."

In the schools the development of instrumental study, leading up to orchestral and band work has grown with amazing rapidity. Today in the grammar grades as well as in the high school there are instrumental ensemble groups, if not complete bands, and the problem of providing instruction for these youngsters on a proper basis, as well as of finding suitable material for them to work with, has been a difficult one to solve. Mr. Wilson's course will come as a godsend to the school music director or supervisor who is attempting to put his instrumental and ensemble work on a proper systematic basis. There is also a "band spirit" at large among the general public, which "Community Service" is endeavoring to crystalize, and here the course will undoubtedly prove invaluable.

Mr. Wilson's rather remarkable equipment as composer, theorist and pedagog joins here with his long experience in orchestral conducting to make him quite the ideal author for such a work. He knows how to handle the young mind, and his "course" is almost a model of conciseness and clarity. It carries no superfluous weight of theorizing but presents the "facts" necessary to work upon and tells how the work should be done.

The plan is novel, including brief introductory remarks on the orchestra as a whole, and the instruments separately, then diagrams showing the compass of the orchestra and of the instruments separately, showing also the fingerings, etc., required to produce the different notes of the scale. This volume, in the elementary grade, is the first of the five to be issued. The instruments are taken up separately beginning with the violin, brief etudes being given and then pieces for solo, duo, trio, quartet and ensemble with piano or harmonium accompaniment. Each choir is followed through in this way and the book closes with two simple compositions for full orchestra.

The course is issued in Score manual, with separate parts for strings (complete), Wood winds (complete), Brasses and percussion, and piano with harmonium. The grades planned are Elementary, Intermediate, Advanced, Symphonic and Choralistic. Special emphasis will be placed upon the Supplementary volumes which will provide selections from the world's best music arranged and adapted for the combinations of instruments featured in the course. "Fiddlers Four," for example, is now being issued containing twelve fine numbers arranged for violin chorus.

**Orchestral Training. Written and Compiled by Mortimer Wilson: J. Fischer & Bro., New York, p. 104.*

Music for Motion Pictures

Advocating that music for moving pictures should be as thoroughly understood as mathematics, G. W. Benyon gives the fruits of his experience in this field in his new volume on the subject.* In his opening chapters the author gives a most interesting and readable history of music as accompaniment to the pictures, and the readers will much enjoy the tracing of the art through the days which began with a pianist hired to play while the theatre (of the store front type) was filling up, so that there would be enough "dimes" in the audience to make the show pay, and through the day of the accompanist who discovered the value of soft music in the death scenes, until the idea grew into an art factor.

The next chapters are devoted to the selection and care of the director's library, then comes the use of cue sheets, fitting the music to feature, scenic and pictorial elements, synchrony, and finally a well written and logical prophecy of the future role music will play in this industry, which, the author claims, is now the fifth largest in the United States.

**Musical Presentation of Motion Pictures, by G. W. Benyon: New York, G. Schirmer, Inc., pp. 148.*

Practical Points on Piano Playing

In a very helpful little pamphlet* Carlo Buonamici gives his fellow teachers the results of his experiences and observations in teaching the piano. The various chapters deal with various factors in piano technique, and the illustrations of the hand and arm, together with the suggested exercises for scales and arpeggios, add to the helpfulness of the treatise. The table of contents includes chapters on Finger and Arm Position and Action, Scale Playing—Diatonic and Chromatic, Arpeggio Playing, Double-Thirds and Sixths, Staccato Playing, and a number of general hints.

**Practical Points on Piano Playing, by Carlo Buonamici: Boston, Oliver Ditson Company, pp. 47.*

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IN THE CONCERT HALLS

The concert season is over; the time for post-mortems is at hand. The Sunday issues of the daily papers are occupied with statistical surveys of what took place, and the music reviewers are expatiating on what has been accomplished. In the present issue of the *Musician* its readers will be spared an array of figures, possibly in some later number we will review the events of the winter, and classify the recitals, but there is still something to be said about what has happened in New York during the last days of the official season.

The Orchestras

The National Symphony Orchestra was the last to finish its current season, and it was not until the end of April that the players laid down their instruments for the last time. Among the interesting concerts of the month was the pair that Erno Donahnyi conducted, and at which he also appeared as soloist in the Mozart piano concerto in G major. Of Mr. Donahnyi's pianistic powers we have already spoken, as composer he has achieved world-wide fame; therefore it was interesting to see him in a role new to us. In the concerto the Hungarian both played the piano part and conducted the orchestra, a performance which was intended to resemble as closely as possible the spirit and style of Mozart and his day. The orchestra was reduced to about half its regular size, so that the instrumentation would be in accordance with the composer's conception. The purely orchestral numbers of the program were the Brahms variations on a theme by Haydn, and Mr. Donahnyi's suite for orchestra Opus 19. Of this composition Mr. Aldrich said in the *Times*, "It is a composition of exceptional value in invention, skill and originality; one which orchestral conductors would have profited by attending to before now."

The outstanding feature of the work seemed to be that its composer did not strain after ultra-modern harmonies to gain his effects, but rather let his own inventiveness and inspiration suggest their natural and straightforward expression.

The Woman's String Orchestra, under the leadership of Sandor Harmati, gave its annual recital in Aeolian Hall, and showed marked progress since its concert of a year ago in the Carnegie Chamber Music Hall. The program consisted of Mozart's *Little Night Music*, Bach's concerto for two violins, in which Joseph Fuchs and William Kroll substituted for the Misses Williams and Gresser, whom illness prevented from appearing, two pieces by Grieg, the Gade *Novellets*, and pieces by Frank Bridge and Eugene Goosens.

The *Sun* commented on the conspicuous absence of the technical flaws, lack of waywardness and lack of disciple common to similar institutions, while the *Herald* spoke of the evidences of good training and conscientious rehearsing, and stated that the concert deserved to be heard by a larger audience than the small one present.

In the week previous to the women's concert, the Young Men's Symphony Orchestra, under its new conductor, Paul Hennenberg, gave a program consisting of Berlioz' *Benvenuto Cellini*, Cesar Franck's D minor Symphony, Bizet's *L'Arlesienne Suite*, and Victor Herbert's second cello concerto, in which Emil Borsody was the soloist. Of the rendering of this ambitious program the *Times* said: "There was a distinct character to this rarely heard ensemble, an emotional fervor of young artists, controlled and disciplined to produce effects of unity and power."

The Recitals

John McCormack is with us again. Fresh from his triumphs on the other side of the ocean, the most Irish of tenors appeared at the Hippodrome on a Sunday evening in May, and gathered an audience that pledged some $75,000 to Irish relief. Judge Dowling presided at the affair and the Lord Mayor of Dublin spoke. Irish feeling ran high, many things were said that were obviously intended for English ears to hear, but inasmuch as the *Musician* is a political organ only so far as the politics of music teaching are concerned, we shall confine our remarks to the musical features of the program, though to some they be relatively unimportant.

As usual McCormack commenced with a Handel group and ran the gamut of his repertoire to the inevitable *Mother Machree, Little Mother of Mine*, and other outbursts of filial devotion. The Brooklyn Eagle considers the tenor's art unimpaired, and added: "If anything, he seemed in better voice than when we last heard him." Lily Meagher was the assisting artist, and the faithful Edwin Schneider provided the accompaniments.

Every seat in Aeolian Hall was occupied by a paying guest when Julia Culp sang, and with the able assistance of her countryman Conraad Bos at the piano, she well earned the rousing welcome she received. Five seasons have elapsed since Miss Culp's last appearance in this country, and it was good to discover that she still retains most of the qualities we once admired in her art. The program opened with Beethoven's *Adelaide*, followed by four Schubert songs, works by Debussy, Tschaikowsky, Dalcroze, Weckerlin, John Alden Carpenter, and Lange. May her visit be long.

The leading pianists who played during the month were Guiomar Novaes and Ossip Gabrilowitsch. Miss Novaes played the Beethoven Sonata, Opus 81, in E flat, the Schumann *Carnaval*, the Scherzo from Mendlessohn's *Midsummer Night's Dream*, and a Chopin group. Mr.

(*Continued on Page 34*)

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Granberry Recitals

The first of the Spring recitals by pupils of the Granberry Piano School was held in Carnegie Chamber Music Hall Saturday afternoon, April 30th. After Mr. Granberry's introductory address eight small boys played a piano ensemble; John Bahr, William Duffy, William Hubbard, Arthur McNulty, Robert Munier, Edward O'Malley, Leland Konkle, and Alfred Stevens. Robert Coates, Max Finn, Robert Goss, and Richard Weaver then played three pieces, one by Mr. Granberry, in any major or minor key requested by the audience, illustrating the Sight, Touch and Hearing System of Musical Development advanced in Mr. Granberry's new book. Howard Konkle was the first soloist of the afternoon, and played Bertini's Rondo-Valse, and a Tarantella by Pietro Yon. The next ensemble was rendered by Robert Munier, Thomas Prather, Edward Nichols and William Hubbard, and Alfred Stevens, followed with pieces by Handel and Czerwonky. The other ensemble of the program was given by Andrew Allan, Arnold Allan, Frederick Austin, John Cabot, Robert Cabot, Richard Delano, Ellis Finch, Arthur Friedrichs, Alexander McIlvaine, Joseph Price, Hughes Wilson and Sumner Wilson. The other soloists were Edwin Hatfield, who played the first movement of Mozart's G major Sonata, with Dr. Elzenheimer playing Grieg's second piano part at another piano, Herman Schneider, who played Mozart's Variations on a French Folk Song, and Kenneth MacIntyre, who played the Bach-Tausig D minor Toccata and Fugue.

Wilson to Hold Classes

Mortimer Wilson, eminent American composer and pedadgogue, whose monthly analysis of teaching compositions appear in the MUSICIAN, will conduct morning classes in composition, harmony, counterpoint, musical form, analysis and orchestration at his studio at 212 West 59th Street. The courses will consist of class lectures, round table discussions, studio practice, individual criticism, and a complete survey of the modern technic of the composer. There will altogether be three classifications of courses. The elementary harmony courses, artists' courses in advanced harmony, counterpoint, etc., and a course for school music supervisors.

Mrs. Seymour Plays in Greenwich

The Woman's Club of Greenwich was the scene of a joint recital given last month by Mrs. Harriet Ayer Seymour, director of the Seymour School of Musical Re-Education, New York and Nyack, and Marshall Bartholomew, tenor, composer, author and co-director of the school. In addition to the musical program Mrs. Seymour gave a talk embodying some of the ideas set forth in her recent book "What Music Can Do For You." With the aid of the phonograph Mrs. Seymour advocates the study of music by hitherto unmusically educated people, so that when they hear concerts they will better understand the beauties of the music.

Mrs. Seymour played works of Gluck, Scarlatti, Daquin, Rebikow, and Chopin, while Mr. Bartholomew sang a group of Italian songs, four numbers from Schumann's "A Poet's Love," and songs by Grieg, Dvorak and Schubert.

Appreciation Courses

Katharine Oliver, teacher, composer and author has announced that she will conduct next season at Carnegie Hall, New York, courses in History and Appreciation of Music, in Ensemble and in Musical Criticism. There will be four courses of thirty-two lectures each, to be given on Tuesday and Thursday afternoons throughout the season. The courses are primarily intended

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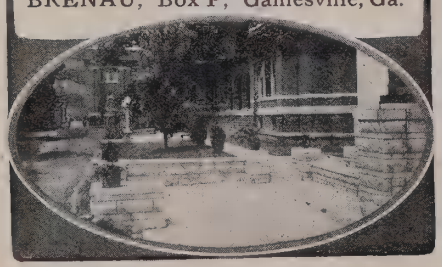

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Millikin Festival

The Annual Spring Festival, given by Millikin Conservatory of Music, of Decatur, Illinois, occurs this year on May 25th and 26th. The first day's program features the New York Philharmonic Orchestra, under the baton of Stransky and the assistant director, Henry Hadley. The second day's program includes the performance of the "Messiah," given by the Decatur Oratorio Choir, three hundred and fifty strong, under the direction of D. M. Swarthout, Associate Director of Millikin Conservatory. The assisting orchestra for the Oratorio Choir will be players from the St. Louis Symphony Orchestra. The four soloists, all from Chicago, are Ethel Benedict, soprano; Jane McConnell, contralto; Arthur Kraft, tenor, and Burton Thatcher, baritone. All performances will be given in the new Lincoln Square Theatre.

Paderewski Prizes

The New England Conservatory of Music, of Boston, makes the following announcement which is of interest to American composers:

"Mr. William P. Blake, surviving trustee of the I. J. Paderewski Fund for American Composers, offers two prizes for the current year: one of one thousand ($1,000) dollars for a Symphony, and one of five hundred ($500) dollars for a piece of Chamber Music, either for strings alone or for pianoforte or other solo instrument or instruments, with strings.

"The judges who have agreed to serve are Charles Martin Loeffler, Wallace Goodrich and Frederick Stock.

"The prizes are open only to American-born citizens, or to those born in Europe of American parents. The pieces offered must never have been performed in public, and never offered at any previous competition. They must be sent in under an assumed name or motto, with the composer's real name and address enclosed in a sealed envelope sent at the same time. Each orchestral score must be accompanied by an arrangement for the pianoforte in four hands.

"The pieces are to be sent to Mrs. Elizabeth C. Allen, secretary for the Paderewski Fund, at the New England Conservatory of Music, Gainsborough Street and Huntington Avenue, Boston, between September 15th and September 30th, and not earlier or later. The judges reserve the right to make no award, if the compositions sent in do not seem of sufficient merit to deserve prizes.

"The decision of a majority of the judges is to be binding an all parties concerned. The trustees assume no responsibility for the loss of manuscripts while in transit."

Wind Instruments

(Continued from page 26)

be carried forward with a minimum loss of time and a better ensemble.

Daily individual practice is necessary to every one who plays a musical instrument. If the time be limited, one should at least practice a few long tones and scales to keep the lips in good condition. Systematic work is the absolute condition to success. One hour each day will produce better results than three every other day. He who practices spasmodically, or only when the mood is on, rarely accomplishes anything.

William C. White.

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"The Music of the Discs" *By "Recordo"*

THE development of an appreciation of the better class of music has always been the policy of the leading talking machine companies, and each monthly issue contains records in which every music lover will be interested.

"Recordo" will review each month in this page those which he believes will be of most interest to our subscribers, and of the most assistance to teachers in their work.

Brunswick

Hearing Mario Chamlee sing "Santa Lucia," one can imagine an expensively upholstered dowager exclaiming: "Was that song written for the common people? I'm sure it is much too good for them!" If we were a socialist we should indite a burning diatribe on the way in which the beauties that were created for the poor and humble are being appropriated for the delectation of the high and mighty; but as we're not, we'll merely state that Chamlee sings this Neapolitan folk song extremely well.

"The Heart Bowed Down," from The Bohemian Girl (Balfe) is almost a folk song in its artlessness. This is sung appealingly by Richard Bonelli, baritone, who gives us (on the reverse of the same disc) the more pretentious love ballad "For All Eternity," by Mascheroni. A likeable Scotch-Irish combination is the pair "Lass o' Killane" and "I'll Take You Home Again, Kathleen," sung by Theo Karle with tenor tenderness. In the latter song he is assisted by the Crescent Trio. This same triumvirate join Elizabeth Lennox, contralto, in "The Rosary," but personally we are more taken with her solo rendering (on the other side) of the Cradle Song by Macfadyen, with a lulling accompaniment enriched with the tones of a harp.

The big dramatic offering in the Brunswick vocal list is Dorothy Jardon's stirring delivery of the Jewish "Eili, Eili." It is indeed a notable performance.

The one instrument number, a violin transcription of Chopin's Mazurka in A Minor (Op. 7, No. 2), is played by Max Rosen with delicacy and subtlety of shading.

Columbia

Columbia offers us this month a festival of sweet-and-low voices. A contralto, a mezzo, and two baritones. Cyrena Van Gordon, she of the wondrous deeps, who yet has a surprising faculty for high notes, confines herself this time to the modest range of two favorite hymns, "Rock of Ages" and "Shall We Gather at the River?" which she sings with a blessed freedom from staginess. Barbara Maurel, for whose records we confess a special fondness, sings two heart songs "Oh Promise Me" (DeKoven) which, culled from comic opera, will serve as an obbligato to many a wedding this June, and the equally melodious "I Love You Truly" by Carrie Jacobs Bond. Oscar Seagle gives us the music of rivers, singing "Flow Gently, Sweet Afton," Spilman's familiar setting of the poem of Burns, and "Bendemeer's Stream" (arranged by Gatty), and what river could flow more smoothly than Seagle's voice? The other baritone is the ever-polished Louis Graveure, who sings "Oh, Dry Those Tears" (del Riego) and (in open competition with Bonelli! see above.) "The Heart Bowed Down" from The Bohemian Girl. He is an artist to the tips of his phrases.

One high voice, however, is to be heard. Hulda Lashanska, a lyric soprano with appealing tenderness of tone, sings MacDowell's "Thy Beaming Eyes," one of the loveliest art songs ever written in America. Lovers of true music are indebted to Columbia for issuing this fine recording.

Edison

In the Edison list there are more vocal offerings than instrumental ones, but it seems to us that this month the instrumental artists bear away the palm. A new violinist, and a woman at that, Marta De La Torre, makes her debut with the exotic but now familiar "Hindoo Chant" by Rimsky-Korsakoff (arranged by Kreisler), and a Bohemian folk Song "By-gone Days" (arranged by Friml). Her tone is full, rich, sympthetic, beautiful, and the recording, particularly of the G-string passages, is admirable. And there are two attractive 'cello numbers, Gabriel-Marie's pleasantly prim "La Cinquantaine" and the slow movement from Lalo's concerto, Opus 29, on Russian themes pensively poignant. These are played by Maurice Marechal. The American Symphony Orchestra gives an enjoyable performance of the Overture to Der Freischutz (von Weber), conveniently halved for accommodation on two sides of the disc.

Opera, as it is sung, is amply represented. Alice Verlet gives a capable rendering of the coloratura classic "Je suis Titania" from Mignon, and, on the reverse she and Ralph Errolle appear (to the ear's eye) as Romeo and Juliet in the love duo "Ange Adorable." But still better is her charming delivery of an example enthralling melody from Mozart, an adorable little air from the opera Il Rè Pastore, in which her voice blends harmoniously with a violin—an interesting variant from the usual flute, that squire of coloraturas. On the reverse Arthur Middleton, a rich bass is heard in the Handel air "Hear Me, Ye Winds and Waves."

An aria new to the majority of us is "Mia Piccirella" from Salvator Rosa, by the South American composer Gomez. It is characteristically Latin and has a quality of its own. Claudia Muzio's warm sympathetic voice makes it live for us. Paired with this is a sailor's love ditty in barcarolle rhythm, "In Mezzo Almara" by De Luca, sung by Mario Laurenti, baritone.

Pathé

Coloratura singing is birdlike in spirit as well as in sound, for it has the same impersonality, self-sufficiency. Its beauty is absolute rather than dramatic. These reflections are prompted by hearing a pair of recordings by Helen Yorke—"Lo, Here the Gentle Lark" (Sir Henry Bishop's famous setting of the Shakespeare lyric), and the "Charmant oiseau" air from David's opera, "The Pearl of Brazil." Miss Yorke sings them with serene limpidity of tone, making one think of the delight of them rather than the technical difficulties.

By no means impersonal, but on the contrary, movingly human, is the singing of Cadman's love song "At Dawning" by Yvonne Gall. This is a record that will endear itself to many a hearer. And there is appealing tenderness in the offerings, "Songs My Mother Taught Me" (Dvorák), and "Little Brown Baby" (Bassett), as sung by Gladys Rice and Helen Clark, respectively.

Virgilio Ranzato, whose first record, issued last month, made us look forward to more, gives us this month a pair of selections that are particularly to be prized. They are Bach's "Air for the G String," that great

(*Continued on page* 34)

The Musician

The Music Teacher's Magazine

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NEW YORK, JUNE, 1921

IT is welcome to note the recent great increased interest in the Harp. For a long period of years it has had the rank in this country of a distinctly secondary instrument. In other countries this has not been the case, and virtuoso harp performers have taken their places beside virtuosi on the violin and the piano. Possibly the rehabilitation of the harp, so to speak, is the result of the rise of two great artist personalities in the harp field, Carlos Salzedo and Maude Morgan. Mr. Salzedo would be one of the world's great artists whatever his instrument. It happens to be the harp. The National Association of Harpists, founded by Mr. Salzedo, is doing a splendid work artistically and practically. As a result of its efforts interest in the Harp will surely grow in this country. We ought to make much of that delightful instrument here—where, incidentally, it may be mentioned we produce some of the world's best harps. And there is already need for more good teachers of the harp.

THE musical "entente" between this country and Europe grows apace. There are evidences everywhere that Europe is as eager to give our musical students friendly welcome, as it was to welcome our troops a few brief months ago. A very interesting opportunity for teachers, or advanced pupils, is offered by the French government in the so-called Fontainebleau school, in which, through the French Ministry of Beaux Arts, American students will have the opportunity of summer study with the great artist-teachers of France. This is a welcome offer, for it will bring a group of our talented performers under the influence of the French school of music. This will not be a bad idea, since previous to the war our musical culture was considerably "Teutonized" and we can certainly stand an intermixture of the Gallic strain with profit.

A LITTLE of the Italian influence, too, will not be amiss in our "melting pot" musical culture, and we are likely to get it through the establishment of three musical fellowships in the American Academy at Rome. Heretofore the American academy has been interested chiefly in the architectural, pictorial and literary side of art. Now, however, it is working for a fund of $300,000 to establish an endowment to support these three musical fellowships. Much of the money is already contributed, but Major Felix Lamond of the Endowment Committee has still nearly $100,000 to obtain before the plan can be put into operation.

THE State Legislature of New York recently passed what is known as the Lusk bill. This piece of legislation provides for a method of licensing private schools, and while excepting denominational schools, includes music schools and conservatories. The stated purpose of the bill is to regulate all instruction in such a way that "radical teachings" aimed to undermine and overthrow the government, can be held in check. Licenses are applied for from the University of the State of New York, and schools so licensed are subject to visit from officers of the State University. A fine of $100 or sixty days' imprisonment is provided for non-compliance with the law. The law may give a little annoyance, but will not be harmful. It is hard to see, however, why music schools were not specially excepted along with denominational schools. Possibly they may be by later amendment.

THE war is certainly over, since Germany appears to be artistically as well as politically forgiven. It is announced that Herr Richard Strauss is to come to America next season to tour, and conduct, as guest, orchestras and opera. Siegfried Wagner is also booked for a professional visit, and Gadski's husband, Hans Tauscher, is coming over with her.

LET us not however forget that fine industry of composition and performance that has grown up in the past brief years. We owe it allegiance—and our own language, too. It was a good habit we got into, of singing in English, and we ought to stick to it. It may be that many of the translations of foreign classic poems were too perfunctory to make good singing texts. Out with the old texts then! and let some real poets try their hands. Effective, singable, and poetic versions can be produced in English. How about a competition in translations. Who'll start right now to make a fine job out of "Du Bist Wie Eine Blume?"

The Music of the Discs

(Continued from page 32)

reverie of the spirit, and, by way of dainty contrast, a delicate little Aubade by Ranzato himself, the sprightly melody of which is deftly bedecked with modern harmonies.

Victor

The Victor list is again lavish in superb vocal artistry. Gabriella Besanzoni sings gorgeously the aria "O mio Fernando" from Favorita, a lovely example of *bel canto*. The deep splendor of her contralto floats amid an accompaniment that is aglint with golden notes of a harp. Galli-Curci gives an exquisitely reposeful yet thrillingly perfect rendering of the death-bed aria from Traviata, "Addio del passato." It is a wondrous combination of poise and poignance: so restrained and yet so penetrant to one's inmost emotions. Another operatic jewel—though jewel is too cold a word for it—is Gigli's singing of the "Recondita Armonia" air from Tosca—pellucid pensiveness that surges to a final high B flat.

Of the song records two are especially delightful. Frances Alda sings with winning simplicity the ballad "I Passed By Your Window" (Brahe), and Renato Zanelli, the South American baritone, skilfully restricts the hugeness of his voice to fit the mood of a quaint little Creole ditty yclept "Ay-Ay-Ay," but the fire within him is still manifest.

In the instrumental realm we have Rachmaninoff playing one of Chopin's less familiar waltzes, the entrancingly brilliant one in E flat major. The poetry of Rachmaninoff's playing is more than mere finger work. The piano's ancestor, the harp, has its virtuoso in Ada Sassoli, who gives us two glittering numbers (on one disc), First Arabesque (by Debussy), a colorful Never-Never Landscape, and the Chanson de Pêcheur, melodious in the barcarolle manner. Heifetz this month gives us less occasion for wonderment at his wizardry, but transports us to starry heights with his exalted rendering of the Canzonetta from Tschaikowsky's Violin Concerto, Opus 35. Music lovers who are accustomed to think of the Italian opera in terms of Donizetti, Verdi and Puccini will be astonished at the orchestral excerpt from La Pisanelle which Toscanini and La Scala Orchestra play this month. It is dazzlingly modern—more akin to the Russians than the older Italians—and it is agog with stirring dissonances, intriguing ingenious.

Vocalion

French opera has its innings in this month's Aeolian-Vocalion list. Giacomo Rimini gives an expansive rendering of the Toreador Song from Carmen, and Marguerite D'Alvarez, contralto, sings the seductive Seguidilla from the same—interesting contrasted studies in masculine and feminine rhythms. Each is splendidly spirited of its kind. Evelyn Scotney, soprano, portrays a more sweetly ingenuous type of feminity in the Jewel Song from Faust. It is indicative of the change in public taste that whereas Faust used to be far and away the favorite French opera, Carmen is here represented with two records to its one.

Other effective vocal numbers are the Neapolitan "Santa Lucia Lontana" (confusingl ylike "Santa Lucia" in its title, but quite distinct from it in its melody), sung by Giulio Crimi, tenor, and the highly dramatic Damrosch setting of Kipling's "Danny Deever," delivered by John Charles Thomas, baritone.

Passing from the vocal cords to the bowed strings, we have Sascha Culbertson playing Drigo's ingratiatingly tuneful Serenade with much charm; and Maurice Dambois, violoncellist, playing Boccherini's dainty Minuet and a wordless zut thorously expressive version of "The Evening Star" from Tannhäuser.

Thoroughness in Scale Playing

(Continued from page 12)

ply your own knowledge. Thoroughness in the matter of scales and exercises should start at the very beginning of a pupil's work in music. If young piano pupils early in life are induced to form a habit of thoroughness in scale playing, they are becoming acquainted with one of the vital points of music. As a rule children dislike scales, but if teachers use judgment and firmness in securing promises from their pupils to always begin their practice period by first practicing their scales, and then always begin the lesson with the scales, the habit is soon formed. If a new pupil is given the scale, C major, and gradually, all the different positions, by the time these are mastered so they can be played with a good firm legato touch, the rest of the major scales in sharps should be well under way. The first scale can then be dropped from the regular lesson but not from practice, and the next one treated in the same manner and so on through both the sharps and flats before the minor scales are begun.

Every scale and bit of technical work should be practiced; first, in regard to the theoretical idea, deduced through correct analysis, then the mental picture as applied to the keyboard, and last the correct tone as evolved by application of good technical principles, and the scales, taken in this manner, and mastered, will become a matter of pride for both the pupil and teacher for the great virtue of *THOROUGHNESS* will have been acquired.

Teaching is a business just like any other and a teacher may be a great teacher, but those who fail to realize that it's necessary to *please* the pupils as well as to *teach* them, are likely to lose the greater percentage of their clientele. When the pupils rave about their teacher, that teacher is truly successful and "popular."

In the Concert Halls

(Continued from page 29)

Gabrilowitsch's program was entirely devoted to Chopin.

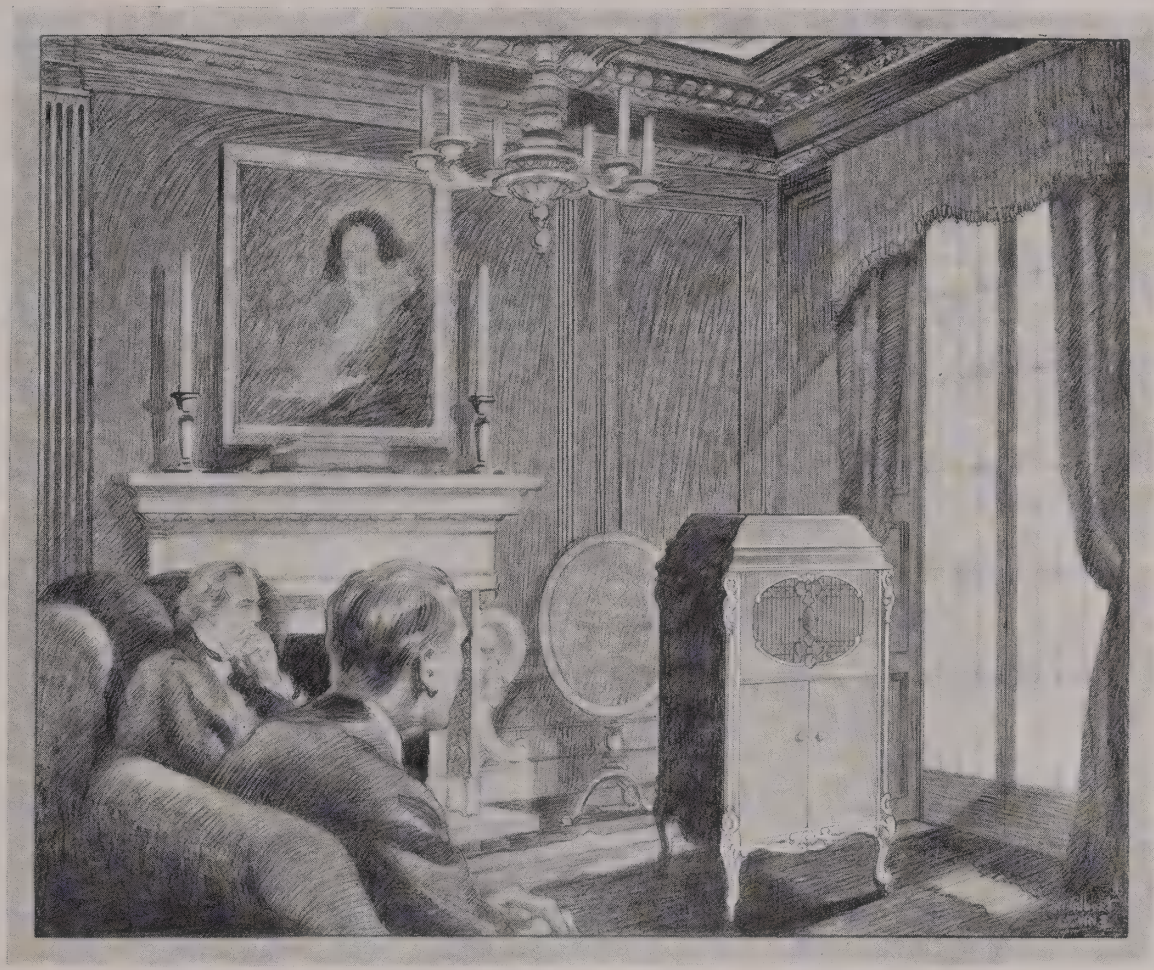
Summer Concerts

New Yorker's who stay at home during the hot weather, and those who visit New York, will find music a-plenty in the world's greatest summer resort. The Goldman Concert Band will start its concerts June 6th, on the campus of Columbia University. Edwin Franko Goldman, the conductor, announces that he has completed the sixty programs which the band will render. Up to the present time, applications for free season tickets have surpassed the demand of any previous season. The concerts have been made possible through the contributions of public-spirited citizens, and the books at all times open for new subscribers.

The Symphony concerts at the Lewisohn Stadium will commence July 7th. There will be eight weeks of concerts, a concert on each night of the week. Henry Hadley and Victor Herbert will be the conductors, Mr. Hadley assuming charge for the first four weeks and Mr. Herbert for the remainder of the season. It is announced that the usual policy of attempting only the highest standards will be followed.

J. T. H., Jr.

BRUNSWICK



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The MVSICIAN

Established 1895

The Music Teachers' Magazine

Making Musicians

By Katherine Schermerhorn Oliver

Seeing Pictures in Music

By Annette M. Snapper

Uninteresting Pupils

By Abbie L. Snoddy

A Summer in Good Music's Service

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THE MUSICIAN

:-: for July 1921 :-:

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A Summer in Good Music's Service

Perhaps You Will Get the Most Out of Your Vacation By Taking the Gospel of Good Music To a Place That Has Need of It.

HOW many of us ever think of our vacation in terms of the good we can make it bring to others? The "I" is usually the biggest letter in vacation, and it is the selfish consideration almost invariably that rules. We arrange it to *get* something. We rarely think of the big truth that the greatest satisfaction, the purest joy, and hence the finest kind of rest or relaxation comes from having successfully *given* something. No one can get tired, while he is really making others happy—no one can remain tired who has the consciousness of having been the cause of joy to others.

Music teachers, more than others, can realize in practice these ideas, or ideals, which might, by many, be sniffed at as true enough, but too altruistic for real life, and ordinary people. One would pardon a doctor who took his vacation in a mountain fastness where no midnight telephone call could summon him to a cranky patient's bedside; or a lawyer who sailed the seas beyond a wireless call to a court session; or the bookkeeper who hied him far away from the mail carrier with his diurnal sheaf of bills—because their service is itself labor. The service of one who can play or sing, or direct is on a different plane. It is, or should be, a joyous outpouring—which pleases and stimulates the performer by contagion from the pleasure and stimulation it gives the listeners. The labor is all in the background of the performance—in the long hours of practice and study. Therefore it is possible for a musician to take the joy of music on a vacation anywhere, and share it with any community, at the minimum sacrifice of vacation rest.

And, therefore, while you are thinking of vacation plans, why not give some special thought to the question of where you can do most good, in a musical way, to others—and plan to do something, with and for music wherever you go. Those of us who live in fairly well populated centers hardly realize the musical starvation that exists elsewhere. There is many a little mountain, or farm community, delightful for a summer vacation that knows nothing of the real joy or meaning of good music—that is the people who really live there, not the summer visitors. Any good music supplied for the summer crowd is usually quite completely absorbed by them, and the local inhabitants get hardly a "look in" at any musician event.

We are not overlooking the factor of phonograph music—since you find in these days machines and records everywhere. These enter into the problem of the good music ambassador in two ways. First, the hearing of a few good selections on the records will have whetted the appetite of some people in the community for more good music, and the flood of sentimental, rag and jazz selections will have probably set the general musical taste of the locality well on the way to artistic perdition. Hence the phonograph will prove in a way a preparation for any educational work the musical-vacationist may have in mind to undertake, and will provide an evil influence which will need to be attacked vigorously.

If your duties or relationships, or other special considerations do not bind you to spend your vacation in a certain spot, why not select your vacation location with a view to the opportunities it may afford you for musical service.

Your plan of activities could be very simple. It could include first of all a half dozen brief recitals—which might embody simple talks of a "music appreciation" nature. You could arrange to give criticisms on the work of any local musical students—organizing perhaps a concert for them. You could stimulate community singing and possibly organize the best voices into an impromptu chorus. There might be some instrumentalists whose modesty kept them from getting together for ensemble work, who would respond to your stimulation and suggestions.

A person with the weight of authority usually inherent in being an outsider, with tact and with willingness to work, can almost invariably obtain results in a community that has never been able to obtain results from itself. There are many teachers to whom this idea ought to appeal as suggesting a most satisfactory way of investing a vacation.

Uninteresting Students

The Fault Is Usually the Teacher's—Take Pains to Find the Pupil's Vulnerable Spot, and Interest Will Be Maintained.

By H. C. Nearing

ARE your pupils uninteresting? Do you shudder at the approach of some of them and breathe a sigh of relief at their departure? If you do, you need not be unduly alarmed. You belong to the ancient and more or less honorable order of bored music teachers. And we might add that bored music teachers are always mediocre. The successful teacher never suffers from ennui. "But he has such interesting pupils," you say. "How would he feel after a day of listening to the dreadful racket I have to hear?"

Did you ever stop to think that the successful teacher began with exactly the same kind of material that you have? Did you ever stop to think that the principal reason he is a success is that he refused to be bored by apparently uninteresting pupils?

Let me briefly relate the experience of a teacher whose pupils are always interesting and enthusiastic. Years ago he belonged to the ranks of the bored. His pupils were so stupid and took so little interest that he was actually glad when one of them missed a lesson. His class dwindled away and the few who stuck by him missed so many lessons that he had practically nothing to do. He thought that he was unfortunate in having so many worthless pupils. But one day he made a great discovery. He found that his pupils were unfortunate in having such a worthless teacher. They were not uninteresting; they were uninterest*ed*. He found that a pupil rarely takes more interest in his work than the teacher; if the teacher is enthusiastic, the pupil reflects his enthusiasm. He found himself at fault in having failed to keep alive the interest that was undoubtedly there when each pupil first began his studies.

The first thing this teacher did was to increase his sympathy for and knowledge of human nature. He found that the one thing a successful teacher cannot be is *narrow*. He began to read and think about subjects that had no apparent connection with his work. He took an interest in all the activities of his pupils, and in a short time was able to talk in an interesting way about anything from pscho-analysis to tennis. He found that even the most stupid person who begins music lessons wants to learn, and can learn if the teacher presents the subject in a way that takes into account the temperament and mental dispositions of the pupil. For instance, if a pupil comes to this teacher whose principal interest in life is baseball, he uses the pupil's baseball interest as a basis for building a musical interest. He does this by a liberal use of baseball terminology and baseball illustrations. Understand, he does not take up the lesson period with a discussion of a foreign subject, but he does present the more tedious phases of the subject in terms that are the most interesting and most intelligible to the student. He has ceased "giving lessons", and studies his students.

This teacher no longer believes that there is such a thing as an uninteresting pupil. To him, any human mind is interesting. He has found that only the unresourceful can ever be bored.

Seeing Pictures in Music

See to It That Every Piece Brings a Picture or a Story to the Pupil's Mind—Technique Should Be Merely the Means With Which to Paint This Picture

By Annette M. Snapper.

THERE are few of us who have not sat through a musical evening with polite attention, applauding because a composition has been rendered and heaving a rather relieved sigh at the end of the evening, conscious that we have accorded a great favor by quietly listening. We have left the hall with a queer sense of having been cheated out of some intangible, but very precious thing.

We have heard delicate trills exquisitely manipulated, difficult scales perfectly run and harmonious chords firmly attacked, but we have not been touched, we are left entirely unmoved and it is this lack of emotional appeal that we have missed.

True art always appeals to the emotions, and emotion is an essential part of any art. The mechanical part of any art leaves the world cold. Music is a fine art and has, perhaps, the greatest power of any of the fine arts to soothe the weary and inspire the heart-sore.

In the method of teaching music today, there is too much attention paid to the wholly mechanical side of the subject and too little paid to that which must be there to make it an art—interpretation.

The metronome has solved the question of time. It is an interesting thing to watch the remarkable sense of rhythm in even the youngest pupil when the metronome is used.

Scolding and coaxing have led to better position at the instrument or better poise in singing and constant practice leads to facility in the use of instrument or voice.

The ideal music teacher treats the technique of music merely as a means to an end; not as an end in itself, as is so often the case in music teaching today.

The average music teacher teaches the child that to run a scale smoothly is a splendid accomplishment. The ideal teacher would teach the child that to run a scale smoothly will enable him to gain the best results in the interpretation of music later on.

The average teacher gives the pupil a piece of music to practice, telling him to be careful as to time and fingering and to watch the phrasing marks as written on it.

The ideal teacher realizes that the surest way to appeal to the emotions is through pictures, and the pupil can have no sense of the interpretative or emotional worthy of a composition until he has learned to find a picture in it. Such a teacher will play the composition over for him several times. She will ask him if it tells him a story or if it makes him see a picture. What does it make him see?

(*Continued on Page* 15)

Making Musicians

If Children Are Taught Music Before They Are Taught to Play an Instrument, Their Appreciation Will Be Vastly Increased.

By Katherine Schermerhorn Oliver

I HAVE firmly concluded that it is little short of a crime to take a child at his first music lesson, place him before a pianoforte, and teach him the names of the keys. "One pictures to one's self a little girl of seven or eight seated before that ponderous and portentious mass of iron, steel, wood, wires and hammers which we call a 'pianoforte' (sixty pounds of tender, delicate humanity trying to express itself through a solid ton), her legs dangling uncomfortably in space, her little fingers trying painfully to find the right key, and at the same time to keep in a correct position, struggling hard the while to relate together two strange things, a curious black dot on a page and an ivory key two feet below it, for neither of which she feels much affection. And then one pictures to one's self the same child at its mother's knee, or with other children, singing with joy and delight a beautiful song." Thomas Whitney Surette has voiced my text and a part of my sermon. A child has no more affinity for a piano than he has for an oboe, and probably less. But because a piano often lies about the house with the familiarity of an old sofa and is actively responsive to aimless tapping, fond parents conceive the idea that it is an easy instrument to play upon. Truly I often think, regarding its haze of over-tones and tone colors that it is the most difficult. How then can we expect an infant to extract from its orchestral colors and its technical inaccessability pure and simple melodies and the love of music itself?

For after all, the thing we want in the musical education of our children is just that—the love of music itself. It will always be the minority who will have the leisure and the ability to become professionals and advanced amateurs. It should be the whole world who knows enough about music to listen to its varied forms intelligibly and happily. How then, shall we make our children musical? By "canned music," Community Choruses, taking them to expensive concerts—all good in their places? No, by giving them the right start, the rhythmic, ear-training, listening start that I want to talk about.

It is perhaps best to teach little children in classes, and yet one or two at a time can be taught at home quite simply. First of all, they must learn to walk, run, loiter in time to different rhythms, to distinguish them, and to name them. Then they can swing their arms or clap their hands to these rhythms, recognizing them, inventing them, listening to them. Next they must learn to hear the difference in pitch of notes that are played or sung to them, count the intervals, and name them. Then they are ready to learn to associate the value and pitch of the notes with their pictures, which is to say, with the printed page. They are meanwhile learning to sing lovely old folk-songs, to walk them, and in a sense act them; to distinguish weak beats and strong beats; recognize phrases; sing answers to questioning melodies; and express in their songs the difference of meaning between two such words, for instance, as "roar" and "sigh." Again they can learn to differentiate between major and minor modes by sound and feeling, and they can learn to hear whether chords are "home," which is a way of saying "resolved." But let them do all this with their ears, and eyes, and voices, and bodies—and leave their fingers and hands alone. And indeed, walking scales, swinging beats, tapping rhythms will be giving them motor control which they will need so sorely when they come to put their hands upon the piano. They will take to all this easily and happily, and those who have never taught children in this way are absolutely mystified by their extraordinary alertness to subtle musical changes. I once played to a little girl of five some music that had a sudden change of key and feeling in it. The child ran about the room more or less rhythmically for the first part of the music, and then when the climax came, kerplunk—she sat down upon the floor. I asked her why she did that. "The music sat down," she remarked simply, and so it did.

Then, with a sense of rhythm awakened, and an ear and eye somewhat trained to pitch and time values, a child comes for his first piano lesson, if that is the instrument which has been chosen for him to play upon. (How I wish we would train more flutists and 'cellists!) When I first began to study music, as soon as I knew the notes on the piano and the notes on the *G* clef I was presented with my first piece. "Play it as far as you can!" my teacher said, and I set forth on the rugged journey alone and with wavering attention. Stumbling, with a melody meaningless to me, and false, if any, rhythm, I no doubt rendered "In the Month of May" at my next lesson. Now, is that not the way ten million children have been, and I blush to write it, *are* being taught? I leave it to your imaginations if the following does not seem a better way.

The child has had, let us suppose, a good deal of ear-training. She can recognize pitch and time values at sight, and she is regarding her first piece—some lovely old folk-tune like "The Nightingale" or "Going to the Fair" with a good deal of enthusiasm. First of all she names the time signature and taps the rhythm out; then she tells the key and the numbers of the tones here used in that key (as in the key of c, e is 3); then she sings the tune to numbers or perhaps at first to some easy syllable such as la; then she sings the tune to the letters of the scale. Now if the songs have words she is ready to sing the tune to the old and well-fitting words. She will ask you what they mean, why the lady is lonely, who left her? (There is always a lonely lady in a ballad!) And you tell her a little story about it, or better still encourage her to tell you one. And lo! mirabile dictu, before she has touched one small weak finger to that astounding set of ivory keys ("the teeth of the tiger" as a Hibernian baby of mine said), the song is learned. It is more reasonable, it is more fun, it is more successful.

Monthly Teaching Analysis of a Composition

By Mortimer Wilson

Nobody Knows the Trouble I See*

American Negro Melody Arranged by J. Rosamond Johnson—Transcription for Violin and Piano by Maud Powell.

DISREGARDING all political and inter-allied aspects of the negro in the United States, one is still forced to recognize a very definite character of rhythmic and tonal expression belonging solely to the innate minstrelsy of the African during and after his days of bondage in the South. That this remarkable and naturally plaintive idiom should have, has had or may have any influence upon the music of this country, is a phase of our art life which will remain open for discussion some years yet; the chief reason for such delay, of course, being that the people of the United States have never become acquainted with the output of the native composer except in isolated instances, and then an inadequate number of performances has made it totally impossible to judge by any standard whatever.

Personally we believe that neither the Negro nor the Indian will furnish the medium of expression that has, now does, and will continue to form the natural idiomatic character of music composed by natives of the United States. By "natives" we mean those who were either born here and have continued to enjoy the rights peculiar to this sun, and as well those born under another sun whose fortunes have conspired genuinely to make them one with us. Further we do not believe that any other single influence, from within or from without, has, will or can mold our national rhetorical technic of expression. There have been, are and always will be "reversions to type," but these do not signify a hybridical formation of a musical "melting pot."

Too often do we find, in the average consciousness, that the melodies of the Negro and the songs of Steven Foster, Root, Emmet and Work are all classed together as "plantation songs." The difference should be plain enough: the Negro melody is always more spontaneous and rhapsodical, and carries with it an abandon bordering upon social anarchy; while the "song about the Negro" is a reflection of the Afro-American, and naturally less impulsive, better ordered and altogether a dignified expression of mere outside impressions. As for us, we nominate the latter idiom as more closely connecting with the native musical voice. However, we should not forget that there is an influence even greater than either of these, one that is something of a "bluebird" to many of us —we shall return to find it on our front doorstep one of these days— and that is the "fiddle tune" of the hickory woods, the corn and the cotton patch, no less more than "Turkey in the Straw," "Arkansas Traveler" and numerous other native tunes which have honestly grown out of the soil. Any honest-to-goodness observer may find the transformed spirit of these tunes in American works from Gottschalk to date. Look for yourself! And while there may be other influences discovered also, yet there is an Americanism in them withal which every country except our own acknowledges.

The real Negro chant, with all its beauties, will probably need always to be considered from a separate standpoint—just as the Gipsy tunes employed in transcription by Liszt and Brahms have not amalgamated with stronger influences to produce other types. Of a well known and distinct type is "Nobody Knows the Trouble I See." Redolent with all the quirks and fancies of the soliloquizing Darkey, there is never a moment when the spirit "steps out of its character." Neither is there ever a kaleidoscopic view of the text, but an ever-onward crooning always with a definite appeal. The paradoxical character of joyfully plaintive song here represented is much magnified in the Southern States where colored convict labor is employed upon the street repairing. Here, for hours, the "boys" sing while the picks and shovels fall in cadence with the voices. The work is done better under these conditions, and the workers are fresh after a day's hard work. There is scarcely a parallel save the Tartar workmen in Russia, whose chants differ, of course, as does North from South.

Seldom do the Negro chanters make use of more than two voices, or parts, in their impromptu harmonizations, even in the "meetings" where some choice bits are heard which are never sung elsewhere. The indigenous character of their music disappears at a ratio of about 50 per cent with every new added voice. Consequently one finds less real Negro idiom in a modern four-voice harmonization, no matter how careful the transcriber has been to preserve all the characteristics of the melody. On the other hand, without the full-voiced score to which we are accustomed any performances of these tunes except by the Negroes themselves would not be effective.

It will be noticed that the melody proper of "Nobody Knows" does not contain the seventh scale-step, *D*, but that the key-tone (*E Flat*) is nearly always approached from the sixth scale-degree, *C*, from below, as in the first phrase (1). The following two phrases (2 and 3) contain this same characteristic; while the final phrase (4) of the period reaches the closing keynote from the third scale-tone, *G*, here harmonized as the *root* of the Mediant in its first inversion which is a substitute for the Dominant. The Dominant Seventh (tone, *A Flat*) would, in the inner voice, not have interfered with the plan. The characterful little quirk (just before 5), in spite of the *rest* following it, really belongs to the repeated theme then beginning. Except for the added double-stops, this period differs only slightly from its former hearing, where (6) the third phrase transposes to the octave above.

The middle group (7) is not quite so authentic as the other sections of the piece, but forms an adequate contrast to the announcement of the subject material. In the first phrase,

(Continued on page 12)

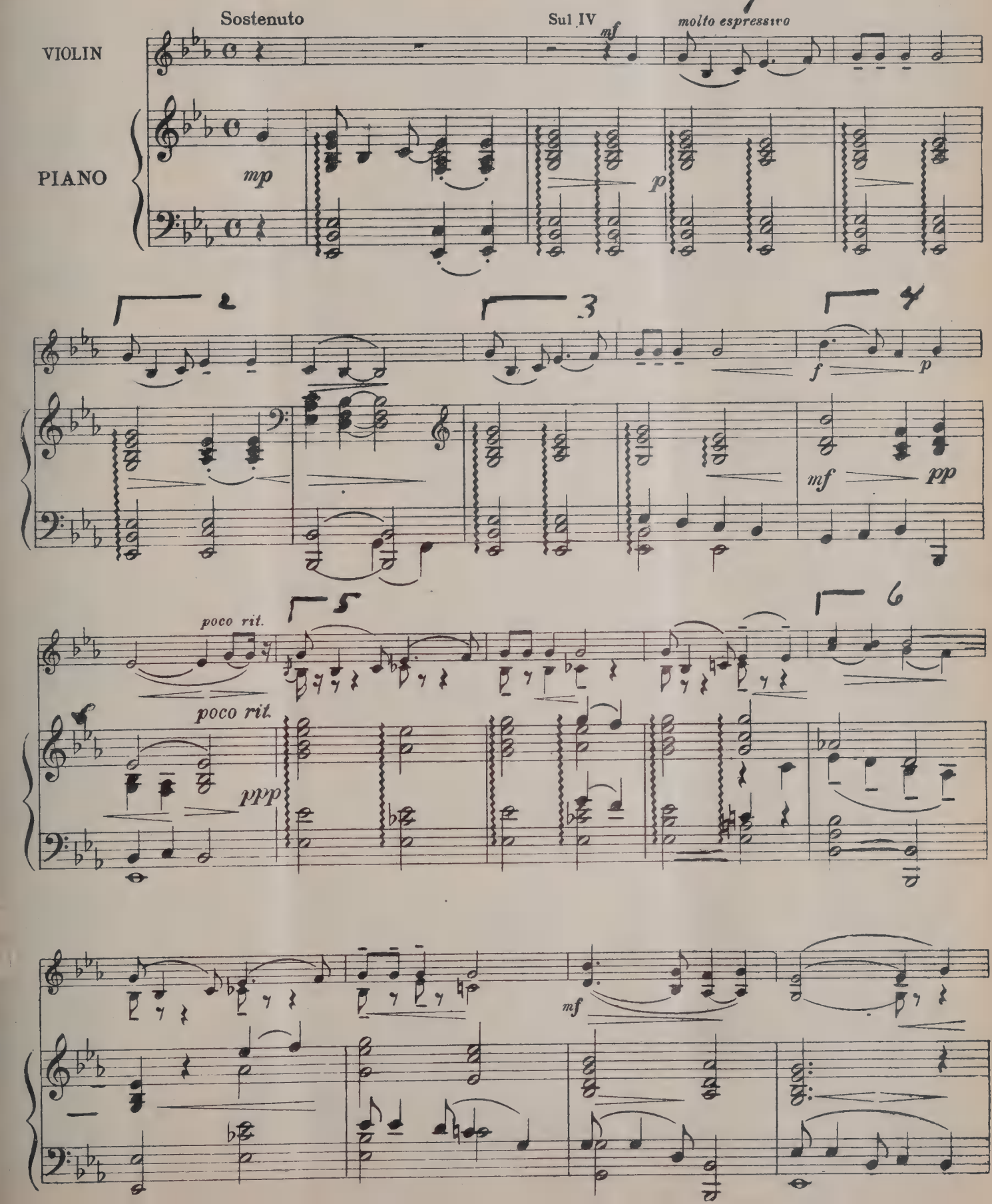
* Oliver Ditson Co.

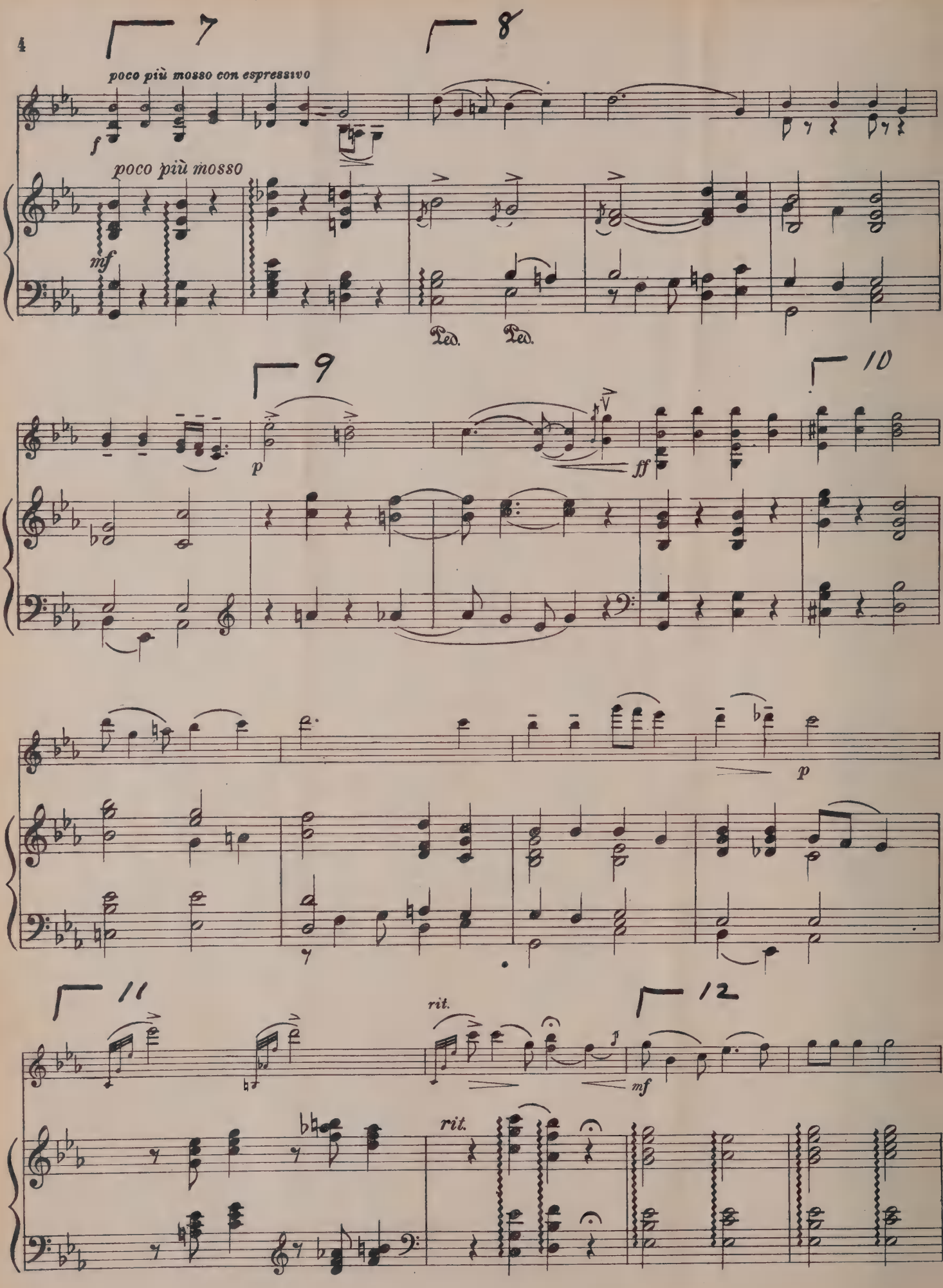
To my husband 3

NOBODY KNOWS THE TROUBLE I SEE

Transcribed for Violin and Piano by
MAUD POWELL

American Negro Melody
Arranged by J. ROSAMOND JOHNSON

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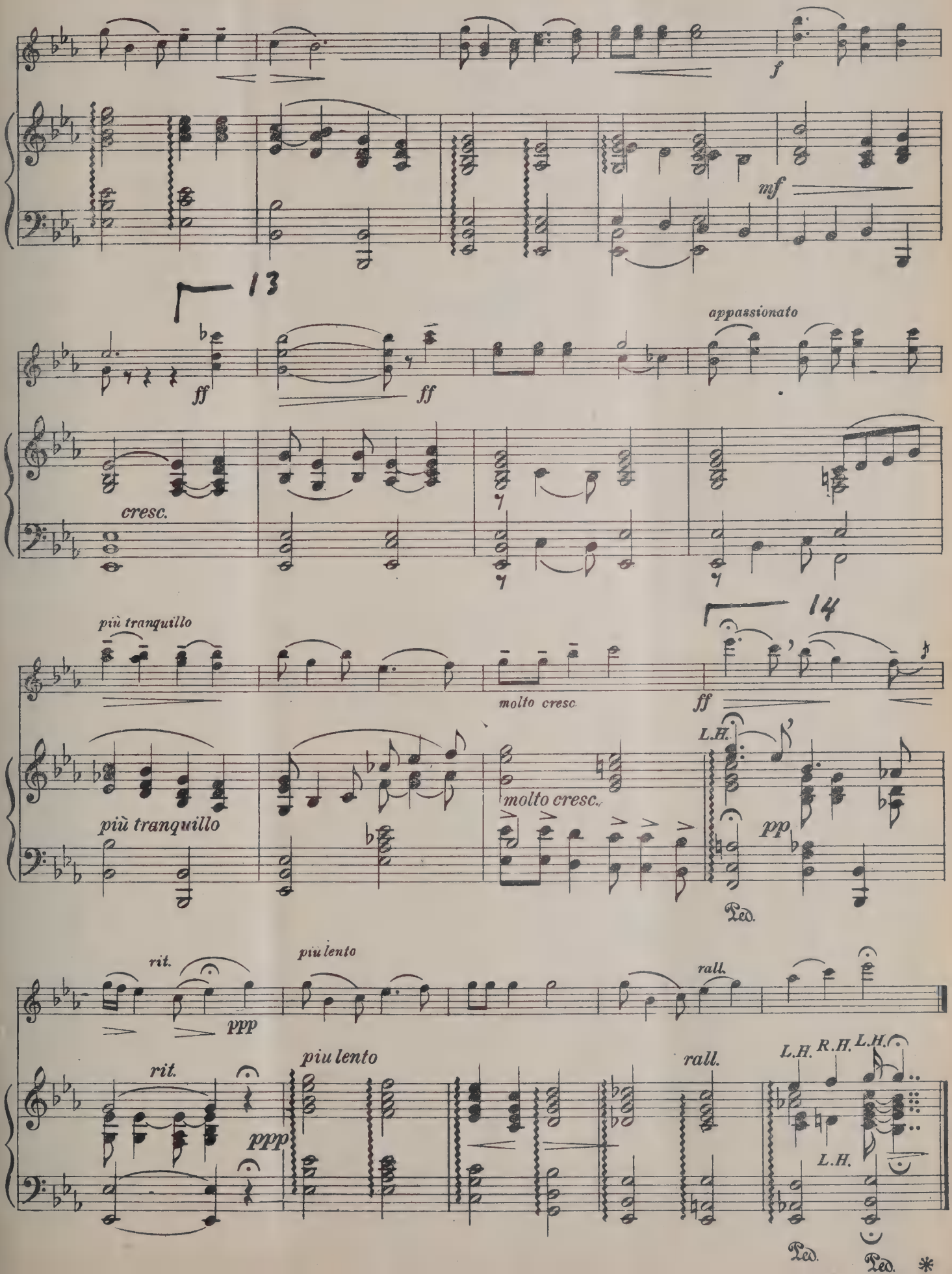
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*

A CONFAB CORNER

A Department For the Exchange of Ideals, and Suggestions On Programs, Materials, and All Teaching Problems

MARGARET ANDERTON—In Charge.

"Begin young, show the way, love the Art, let the little ones hear lovely Music."— CHARLES M. SCHWAB.

A Sympathy Message

Rest! the good old summer time, and the out-of-doors, what an irresistible appeal is here to Teacher and to students also! Each has been putting out *Effort* of one sort or another all winter long. Even the (er) mentally reluctant ones expended one *sort* of effort in evading responsibility if nothing else! Others are just plain fagged out. If you read back in our May issue, you will find the Summer music matter so well discussed that more is superfluous from CONFAB CORNER.

By the way, how do you *like* our new name? There have been so many problems sent in from our subscribers, who know your present "Conductor" from the concert or the lecture platform side. The queries from advanced MUSICIANERS were perhaps natural, and we want to help everywhere we can. At the same time the little child's needs are very important, and it is noble work to be doing. Many an adult, whose foundation was not *all* that might have been, can derive benefit by answering the questionings and the ideas contributed from our members, and by looking carefully into the new ways of teaching the juveniles. Take the good old summer time to *read*, not only books on music, such as we have listed and recommended, but the child's books, themselves. Sing for, or with little people the child-songs, and examine carefully over the new instruction books. (Faith! they are more than the sands of the sea, and oftimes as alike; but a glinting fresh grain will stand out occasionally). Amuse yourself by playing the music-card games, or the melody-blocks *with* the keen vivid childhood group, will sometimes bring you a fresh view, actual rest, even though you are too fagged for routine music study at the first part of vacation, for, verily, "a little child shall lead them" is something most *especially* true, when mingling in the music-life of a little child. Try it, and see!

KNOTTY PROBLEMS—I.

Should the young child be allowed to practise alone and unsupervised.

What do you think? and Why?

Who Should Teach the Piano Beginners

By Charles Lee Tracy.

(*Editor's Note. Mr. Tracy is well-known to us as one of the leading private Teachers of Piano in New York. A recognized and certified Leschetizky exponent, convinced of the working principles of the great master, he feels these should be combined with more psychology than some of the master's disciples use in their teaching. During the summer Mr. Tracy, who is also a capable Organist, does a fine bit of constructive work for Music in Vermont, where his summer home is located, and is likewise connected with the summer courses at the University of Vermont.*)

Thirty years spent teaching piano, playing to widely recruited students, have led me to observe the distressing frequency of faulty foundations. It is said that any teacher is good enough for beginners. Lord save them from such imbecility! "Nothing is good but the best."

Truly good piano-playing is based on sound musicianship, and the wise teacher first cultivates this, with proper contempt for superficial show attainable by short cuts.

Many important habit-forming factors must be considered in a thorough foundation, e.g. ear-training, sight-reading, scale-forming, chord-construction, memorizing, correct condition, position and action of fingers, hands, arms and body, and, in all of these must the teacher be the safeguard against error. Furthermore, and of utmost importance, the competent teacher is a profound student of human nature. Beyond the development of an adequate technic and an intellectual grasp of his art he unfolds in his pupil a soulful appreciation of beauty—an emotional idealism.

Finally presenting his subject progressively and subtly, he leads his protege onward and upward, almost unawares, into the realm where the imagination holds sway, until his free spirit transcends technic and his music moves the multitude.

Although he demands high prices, such a teacher should invariably be chosen, for, when necessary, he may meet the pupil's means and direct his progress by placing him with an assistant.

FOR SUMMER READING
BOOKS RECOMMENDED
For Teachers and Adult Students.

The Psychology of Musical Talent, by Carl E. Seashore

Music Masters, old and new. A series of Educational Biographies of the Greatest Musicians from Bach to Present, by James F. Cooke.

Music Dreams. A series of word-pictures and Stories of Piano pieces, by Margaret Anderton.

Music Education and Public Libraries, by Otto Kinkeldey.

THE
MUSIC CARDS

These cards, while invented for the self-teaching of Piano Notes, and for Rapid Sight-play aid, have been worked out, by a graduate of Kate Chittenden's, into a Game—Details of her plan, and how it worked in August issue.

The Golden Hour

This idea of setting apart a definite hour when all shall gather together, singing some sweet familiar song as they come, and bathe their souls with the pure gold of choice thoughts from a poet, a sentence or two from a great man's speech, a selection read from the best of literature, may be a lovely picture to look at, and music, much, much music, is a very appealing and lovely one. Emanating from the "city of brotherly love," and designed by its inaugurator for the schools in the first instance, the ideals for which it stands, make it a welcome plan to carry out in your own home and community. Why not plan for a golden hour this golden summer tide? *J*

The Summer Hotel Trouble

Piano practise is a hard problem very often to an earnest student needing and wanting to keep up some piano work during summer. Such, of necessity, is taboo in hotels.

Much, however, can be accomplished toward piano practise without any piano, and in the seclusion of your bedroom. Get one of these facsimile 2-octave, or folding 4-octave *paper* keyboards, slip it in your trunk this summer, and each day you can regularly and most easily work out on it much finger facility. A goodly amount of memorizing and keyboard harmony can be thus compassed. Your scale-positions, also arpeggios can be kept in mind, and under your fingers. Take a new piece along, and utilize the opportunity to train yourself in reading music and learning a new piece away from the piano. Much of your brain-finger work for piano you can keep up this way while on your vacation, and not bother anyone, not take more than an hour out of your fun, and keep you musically fit and free from the worry of losing ground. For your muscle-work you will have to do those special hand-exercises which most up-to-date pianists do, and give to their pupils—the advanced ones anyhow. I hardly advocate these for the juveniles, as they need watchful supervising. I use them myself largely when on tour, as do the pupils I coach for platform work. M. A.

Planning Summer Practice for Your Beginners

Every teacher of the *small* child groans in spirit as the summer holiday season stretches out to them a vista of forgettings of their winter's teaching. However, all need not be lost. Let me suggest a plan. Call on the mothers, ask their co-operation in making a way for a cool spot and a *happy* half-hour with music each day, for the student. Then talk to your young pupils, ask them to pledge you 30 minutes a day for so many summer days. Offer them a PRIZE, when they return in the autumn. Send them a book about music for summer reading. Send them a short, very short, list of records to ask their fathers or mothers to get them for the talking-machines almost everyone has access to nowadays. Those Bubble-books are delightful, for example. Many a grown-up, and a half-grown-up, as well as the smallest members in household, in summer boarding house, or in fashionable hotel, has been drawn by this means into a most delightful half-hour of half-reading, half-singing, a natural drifting toward the piano, when your pupil will play them her pet piece and some wholly delightful music has followed. Send your small pupil reminder postals of the picture variety at stated intervals. Prepare her, or cut the PRACTISE RECORD out which I have had especially printed below and give each pupil one to take with him.

A SUMMER PRACTISE, RECORD FOR STICK-AT-ITS

(1) PLEDGE. I am a STICK-AT-IT, so I promise to practise..... minutes each day and to mail back my Records each (Week—Month). If I miss a day I will mark a cross ( ). Signed..... (Pupil signs here).

(2) MY START DATE IS..... (2) UNTIL..... (ending date). Allowance of 2 weeks complete let-up, which pupil may take, at choice, all at once, or by skipping a few days now and then (picnics, etc.).

(3) SUNDAY. Just a Golden hour of Music-listening and doing is asked (no practising). This mark ( ) shows it has been done. Special PRAISE to pupils who persuade friends or family to join in on Sundays, and your Musician Editor will like to get your letters as to just what you did, and the pleasure you gave and had with Sunday music.

DAY	Silent Gyms: Fingers	1 Scale 1 Arpeg Which?	Special Diffs	New Piece	Music and Sight	Cards and Play	Old Pieces	Free-Will Work	Sings	Total Time
Mon.										
Tue.										
Wed.										
Thu.										
Fri.										
Sat.										
Sun.										

Just a Golden Hour of Music. What did you do This Week? Add Total Time here ☺

CUT THIS OUT and HAND ONE TO EACH PUPIL you have, who should SIGN THEIR PLEDGE at the close of the last lesson, and, if it can be so arranged, while the Mother and you look on. A small prize offered by the Teacher, and given at the FIRST RENEWAL LESSON OF THE AUTUMN, for the best record of steady work, is advised, particularly for your very Juvenile pupils.

Your pupil can make her own Record for *ensuing* weeks, if she has this as a MODEL, and the sight of her own signed pledge under her eyes each week is a very salutary inspiration to her.

Arranged by MARGARET ANDERTON for The Musician CONFAB CORNER.

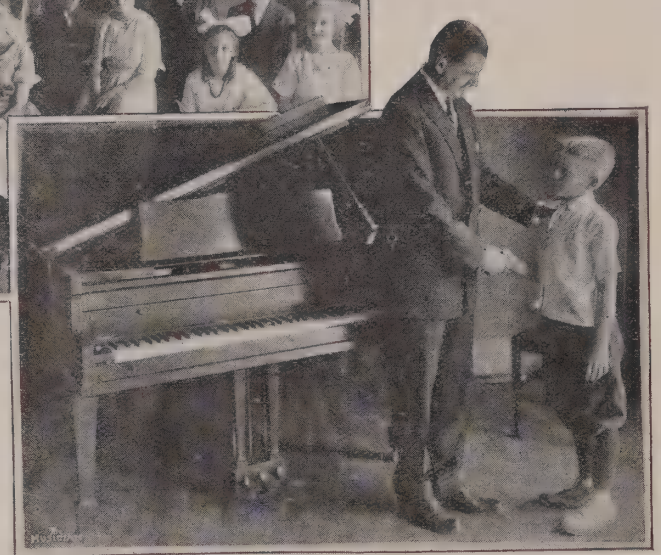
Wins Brambach Baby Grand

Twenty-Five Teachers and One Hundred and Eight Pupils in Sharon, Pa., Co-operate in a Prize Contest.

IN Sharon, Pa., during the past few months an interesting competition has been in progress, as a result of the co-operation of a progressive music house, W. C. De Forcest & Son, a noted piano manufacturer, the Brambach Piano Company, the leading teachers of the city, about twenty-five in number, and the National Bureau for the Advancement of Music, C. M. Tremaine, director. The unique contest came to a close the evening of Friday, May 27th, when George Lewis Perkins, ten years old, was declared the winner and presented with a Brambach Baby Grand piano by Mark P. Campbell, president of the Brambach Piano Company. The competition had its origin in the desire of G. B. Wooster, manager of the De Forcest Music Company, to do something constructive toward the development of the musical life of Sharon. The idea of some sort of a contest which he had in mind was crystalized by the generous offer of President Mark P. Campbell to donate a Brambach Baby Grand as a prize to be awarded to the music student who, everything considered, showed the most progress and the greatest achievement. The assistance of the city's teachers was sought, and it was enthusiastically given. An enrollment blank was printed, giving the entrance requirements, and the pledge to abide by the rules. The main stipulations were that the entrant should have been a student of piano for two years, and be under 16 years of age, and reside within five miles of Sharon. Contestants were required to perform without music—one piece required, "The Joyous Farmer" (Schumann), and another number selected by the contestant. It was provided that judges should be furnished by the National Bureau for Musical Advancement.

These enrollments blanks were distributed among the co-operating teachers and as a result one hundred and eight contestants entered.

The fourteen contestants who survived the elimination trials.



George Lewis Perkins, winner of the Brambach Baby Grand in the Sharon, Pa., Contest.

About three months time was allowed for preparation, and a series of "elimination trials" was set for the first days of the week of the final contest. These trials were judged by Miss Eleanor Shaw, who came to Sharon to lend her aid, and also gave a complimentary concert. Originally ten were to be selected for the final test, but it was necessary to increase this number to fourteen. The final contest concert was therefore participated in by the following: Walter Applegate, Mildred Dondero, Ruth Brown, Alice Griffith, John Charlotte Sample, Grace Schulz, Helen Thomas, Guertine Tinker and Virginia Wellman, George Perkins being adjudged the winner.

From every point of view the contest was highly successful, and not the least successful from the point of view of the teachers, who uniformly report enthusiastically on the increase of interest in their music studies that is brought about among the young students. Local interest in music ran high during the months of preparation proceeding the contest, and the town itself thus benefitted much. Next year will probably see another such contest in Sharon. What was done there offers a suggestion to teachers in other towns, and even if the committee in charge could not count on the generosity of Mark P. Campbell to present a baby grand as a prize, other forms of prizes might be devised which would be measurably effective. In most cases, the honor of winning would be considered sufficient in itself.

Monthly Teaching Analysis of a Composition

(Continued from page 6)

second measure *C Sharp* not *D Flat* would have been the more grammatical, as the repetition (10) shows. The reversion (8) to the first rhythmic *motive* is a strong characteristic of all these melodies, and here very effectively treated. This period closes (9) with the lackadaisical refrain inherent. The later different treatment (11) of this *motive* loses none of its charm, rather the broken rhythm enhances. Returning to the principal theme (12) now in the octave above, the former *tempo* should be resumed (the indication is omitted). An extended *coda* passage in the form of a refrain (13) contains many beautiful lyric motives, some extatical, others somber, yet they are all closely woven on the same web, and without colors clashing. No Negro piece could be complete without "barbershop modulations," so here we have them (14)—four closely-related Dominants, simultaneous as Tonics (*C, F, B Flat, E Flat*) within the one phrase! As the final (*plagal*) cadence is heard, the familiar little rhythmic quirk is given a parting salute, in the accompaniment.

This transcription may well serve as a most authentic version of this old tune. It is unusually violinistic and otherwise instrumentally effective.

Music Teachers and Community Music

Success in Music Work With the Masses Is Most Easily Achieved by First Fully Realizing How Very Simple Is the Music Taste of the General Public.

By Marshall Bartholomew

IT has been somewhat of a problem in the minds of many sincere, professional musicians as to just how active a part they might allow themselves to play in the popular development of music upon a recreational basis without losing caste among those who love and cherish the best. The large use of music during the war for recreational as well as for inspirational purposes, caused a rather radical change of attitude on this point. Many musicians for the first time in their careers, realized that music is not, after all, intended for the elite alone, but that it is a very definite human need, none the less poignant because not always understood.

Two other lessons that came out of the war are: (1) the only music which the average human being can really enjoy and appreciate is that which he can understand; (2) the music that people love most is that which they make themselves.

It is very difficult for those of us who were fortunate enough to have been born and brought up in an environment of good music or whose studies have brought them a long way up the ladder of art appreciation, to understand how primitive are the tastes and abilities of the big majority of people in any country. We usually fail in our efforts to "elevate" the public because we are not willing to begin close enough to the ground. There would be small logic in refusing to run an elevator any lower than the sixth floor and then complaining because the crowd couldn't come aboard. About 90 per cent of our population (and this is by no means confined to the laboring classes) live, musically speaking, on the ground floor. They have no musical tastes either good or bad or indifferent, and hundreds of thousands of them don't know whether a tune goes up or down or in or out.

Before the days of big machinery men sang at their work; today in a large sense, industrial humanity works in silence. The composers of music no longer seek their themes or their inspirations from the mill wheel or the loom. Folk music has given way to a commercialized output of noisy jazz and silly sentimentals, machine-made like the rest of our present day products. The creative instinct of our people is consequently largely left untouched or atrophies soon after school days are over through lack of opportunity properly to express itself.

At the same time the old singing school of our grandfathers where everybody took a part in the music making has gradually given way before the advance of the factory and the invasion of famous musical prodigies from foreign lands. In imitation of the virtuoso, the one gifted pupil in a thousand has been pushed to the front, while the great majority of the remainder have been either totally neglected or made to hate music on account of the stupid methods of pedagogy inflicted upon them.

Two other lessons that came out of the war are: (1) the only music which the average human being can really enjoy and appreciate is that which he can understand; (2) the music that people love most is that which they make themselves.

The situation is improving. Better music in the public schools, the growth in popularity of the phonograph and the mechanical piano, excellent musical programs in many large moving picture houses and the wide use of music during the war have all helped. But millions of Americans remain musically illiterate, and the number of those who patronize high class concerts and opera is still pitifully small in proportion to the whole. For some time to come we shall need to lay more stress upon increasing the number of appreciative listeners than upon the production of skilled performers. And as a corollary to this proposition we must not forget that no love of music is so enduring and so deep as that which grows out of knowing how to make music one's self, in no matter how simple a fashion. Naturally enough, the only medium of musical self-expression open to most of us is singing.

That is the great purpose behind the Community Music movement, and that is why this movement deserves the backing of every music teacher. We need not worry over the fact that most crowds prefer "Katy" to the "Soldiers' Chorus." Within a comparatively short time the roughest kind of a community will develop a taste of its own for that which is a little better over that which is not quite as good. Certainly in no other way can we succeed in bringing the great multitude of unmusical adults into the fold of music lovers and music makers. Improved methods and better trained teachers are doing wonderful things with music as an educational and cultural force in the public schools, but in the great world outside the school room we are doomed to failure if we begin by emphasizing the educational and cultural phases of music before it has become firmly established as a part of each individual's recreational habits. The only means of accomplishing this goal is to choose music so simple that not even the most timid can be frightened into silence. The first thing is to get *everybody singing*.

The recent music week in Washington, D. C., under the directorship of Mr. Robert Lawrence, a man who has given his life to pioneering in this difficult field, is the most convincing proof of what can be accomplished when the musicians of a community join hands with the public in an organized effort to bring music within reach of everybody. President Harding approves of the idea unqualifiedly. Let us take our lead from the President and get behind whatever community organization we have in town this summer.

An Opportunity

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PIANO POINTERS

Tone Color in Playing

(Some years ago Mark Hambourg prepared an article for an English publication which contains a number of useful suggestions. The following is an excerpt.—The Editor.)

In just the same way that almost every one has a different voice so has almost every one who plays the piano a different touch; and just as the voice can be improved by training and practice so can the touch be altered. It is toward the matter of touch that the earliest lessons of the pianist should be directed; for the piano is such a sensitive instrument that the improper use of a single finger may alter the tone-color of a whole passage; and since tone-color is such an important factor in musical expression it is of the utmost importance that the student should have perfect command of the keyboard in this respect.

Of course the first thing a student has to do is to acquire precision, equality, dexterity, and power. The capacity to modulate the tone will follow. The very name "pianoforte" indicates that it is an instrument of contrasts, and contrasts are of just as much importance in music as they are in speech. Listen to a great public speaker, and you will note how sometimes he emphasizes certain passages by uttering them loudly, others by voicing them softly; how he introduces dramatic effects by sudden pauses, and how he accentuates certain words in order to drive home to his hearers the meaning of a whole sentence.

The pianist may well take a leaf from his book; for it must be remembered that music at the hands of a capable player is a language of sounds, the meaning of which can be brought home to his hearers every whit as clearly as the speech of a great politician. Indeed, in order to express himself most clearly and to make himself best understood the pianist must not rely upon his own art alone, but must borrow all that is best from the kindred arts of the speaker, the actor, and the singer, gleaning declamation from the first, dramatism from the second, and resonance from the third.

Without these qualities a player's rendering of any composition is bound to be tame and monotonous, and will appear only a lifeless and uninteresting skeleton. Leschetizky said: "To make a beautiful composition sound dull and uninteresting is not a difficult matter; but to make a composition that is itself dull and uninteresting appear beautiful and full of meaning, that is the consummation of the pianist's art."

From Technic to Interpretation

(A Thought by Rubinstein.)

The musician who plays the music of a composer correctly only will never move from the ranks of mediocrity. Only when he learns to express the inmost thoughts of the composer and the breadth and greatness of a composition will he himself have a chance to become great. To be able to execute a musical composition one has to work hard to master the technic, but to interpret it well much more than technic is required.

What is wanted is the capacity for feeling, imagination, and analysis. The pianist who possesses these qualities is able to transform a poor composition into a beautiful one. Even in the works of great composers he will be able to discover and bring out effects which the composers themselves omitted to mark, or which did not occur to their minds. Mediocrities are afraid to be individual and original, though those who have no talent for originality or individuality may be very good executants.

Seeing Pictures In Music

(Continued from page 4)

If she plays the Pastoral Symphony from Handel's Messiah, do the calm, measured tones make him see a green pasture wherein a flock of sheep are grazing under a blue sky, with waving trees and winding rivers in the distance? Does he hear in the music the singing of birds and the chirp of the cricket, or does he see in it a band of tired pilgrims kneeling at a wayside shrine with the calm of eventide in their hearts? Or perhaps, if he be very young, he may see his playmates lying quietly in the sun near the riverside, feeling the delicious drowsiness that comes from a hard day's play.

The ideal teacher might play for him Dvorak's Humoresque, and help him to find his own interpretation for it. Is it a dance to him? Does he see the fairies at the hour of dusk gamboling under the trees or in the flower beds? Or, does it perchance make him see an old man sitting on a log, looking off into the distance and seeing the imaginary pantomime of his life enacted before his eyes?

The ideal teacher will play chords for him and question him as to the color they convey to him, and whether they seem sad or glad to him. She will try to learn what sense of interpretation he has, asking him whether the exercises she gives him are happy or unhappy in tone. If they are unhappy to him, she will encourage him to discover a method of playing them so that they will sound happy. She will help him to discover that delicacy of touch which can add so whimsical an air to the melancholy or plaintive melody.

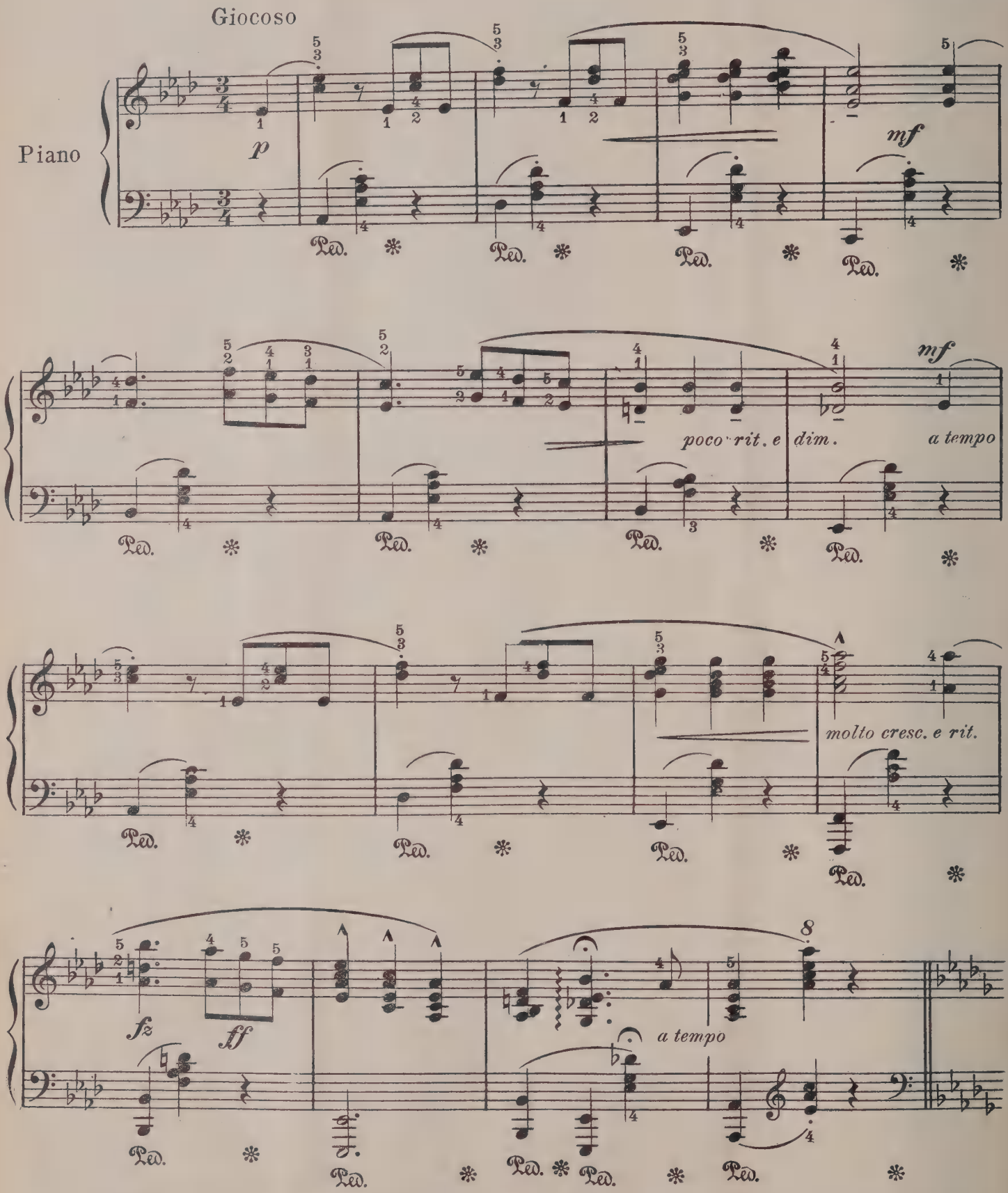
The child eagerly absorbs any knowledge which seems alive to him. To hear the compositions of some composer and then to be told the biography of that composer will make him understand the man's work a little better and will make him more eager to learn the secret of playing it sympathetically, for in every child there is an inherent romanticism upon which it is easy for the music teacher to play.

It is told of Paderewski that he locked himself in and practiced for hours and hours which way to touch the piano in order to gain the effect that the music required. To him the musical composition meant a story and when he played the piano he put that story into the sounds that he brought forth.

To the musically inclined child, music is a veritable fairyland and his teacher is his guide through the oft-times tortuous paths that lead to beautiful spots through which he can roam all his life and through which he can lead others through his interpretation.

ADORATION

BJARNE ROLSETH, Op. 13 No. 2



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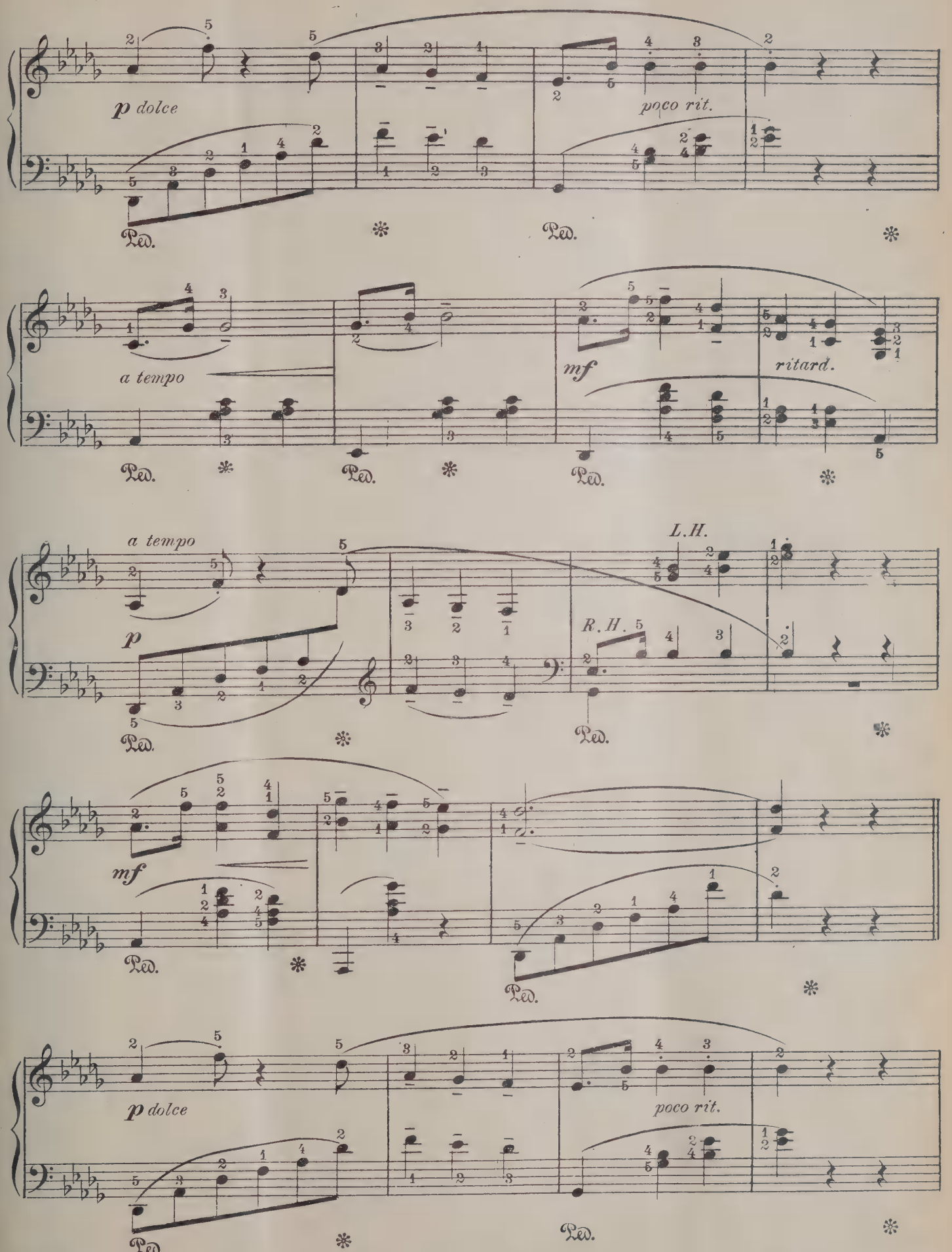
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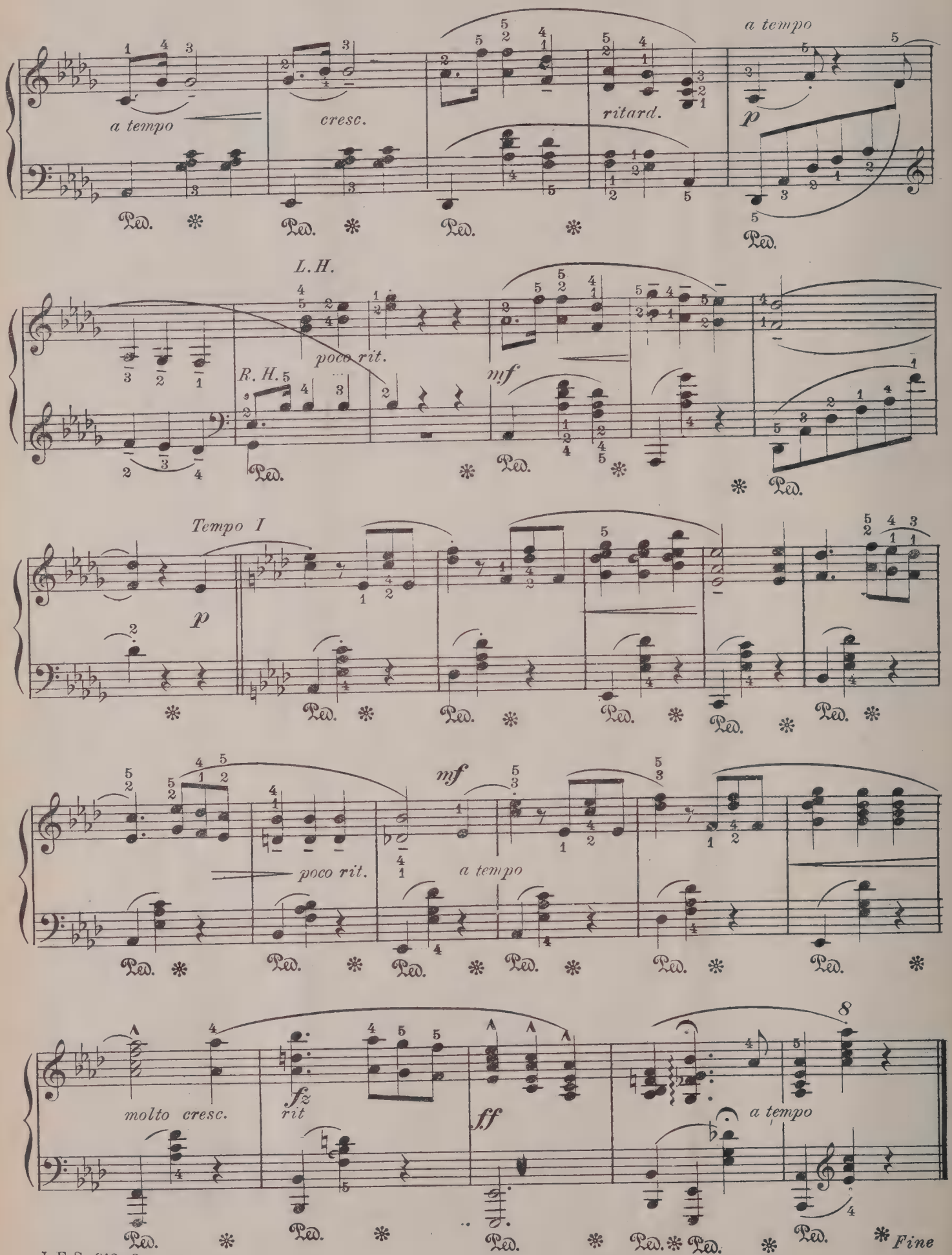
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8
Fine

"THE STRINGS"

The Quiet Bow Arm

"My teacher has me hold a book between my arm and the body to help me to acquire a quiet bow arm," said one pupil to another. And the latter, with the perversity common to pupils, began to wonder if his teacher were not lax in the matter of training the bow arm. Have you ever thought to try this method?

Perhaps a fair answer is that the suggestion sounds better, at first hearing, than it really is. Try it! A demonstration will prove clearly that it is not possible to make a full stroke of the bow, from tip to frog if the upper arm be in an unyielding position, as it will be in trying to hold a book between it and the body.

The teacher may, however, experiment with this idea of holding a book between the arm and the body, to secure quiet of the upper arm while moving the lower only. It is a common observation that young players employ a motion from the shoulder in their bowing action. It is possible to help to overcome this tendency through the holding of a book as mentioned. A backward motion of the elbow, arising from shoulder action, is bad. In the full bow use the elbow moves forward, not backward, as the arm is extended.

It may be a bit mechanical in idea, but the writer likes to think of the bowing motion as if it arises from a perfect mechanical passing of the bow in a plane parallel to that of the bridge. The fingers being attached to the bow follow the motion, and so does the wrist, the elbow, the upper arm as if the whole mechanism were indissolubly joined to the bow, the various joints always self-adjusting.

Pro and Con Rosins

Just why a bit of rosin rubbed on a horse hair will produce a beautiful sound from a violin string is not as clearly understood by the average as it might be. It is one of those obvious facts that are accepted in an art and not thought much about. Teachers and students will therefore be interested in a little folder recently brought out by August Gemunder & Sons, the well known New York violin dealers. It contains a most interesting statement of facts concerning rosins and horse hair. To quote a few opening sentences:

"The tail-hairs of the male equine —and only those from the tail of the male animal are used for bows—are quite similar, to all intents and purposes, to a barbed wire you might see about a farm. At varying intervals along the hair occur "barbs," and the more of these "barbs" the better the hair for bow-making purposes.

"It is the function of rosin to make these barbs stand up—at right angles with the hair proper. Continual bowing has a decided tendency to make these barbs lie flat along the hair. The act of rubbing the rosin along the bow tends to "stand up" the numerous barbs, and the rosin tends to hold them up.

"For a homely illustration, we might cite the fact that barbers apply soap to a gentleman's beard, in shaving, to "stand up" the hairs, that the razor may cut them. Rosin has precisely this effect on the "barbs" of the bow hair, and, in addition, has chemical properties which tend to make the bow-hairs "cling" to the strings."

Copies of this circular will be gladly sent to those who ask for them.

A Light for Upright Pianos

A new system of illumination for upright pianos has been put on the market by the Play-O-Lite Company, of Worcester, Mass., which seems to have solved the problem of correct lighting for the music on the rack. It is claimed that the Play-O-Lite furnishes direct lighting without glare. It fits under the top of the piano, where it cannot interfere with the turning of pages nor with raising the lid of the piano. The bracket of the light slips on under the top of the piano, and felt-lined springs hold it securely in place. The Play-O-Lite is finished to match standard wood finishes: mahogany, oak, walnut and ebony.

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SUMMER ADDRESS

PROVINCETOWN, MASS.

SCHOOL MUSIC

HOWARD CLARKE DAVIS, *Assistant Editor in Charge*

Summer Schools

The season is in its closing hours and the thoughtful teacher turns to the serious pursuit of the summer's activities, whether it be in recreation or study. It is becoming increasingly the practice of teachers of all branches of music to do at least a small amount of formal studying in brushing up.

The teaching of music in public schools has in the past few years come to a much more unified basis than ever before. Institutions for the preparation of music supervisors have found that their work must be broadened to fit their students to conditions in almost any system, whether in the matter of material, that is, books, or in educational procedure. While there remain large schools devoted to the propaganda of specific book courses, the number of institutions in which *all* well known courses are on exhibition and all methods taught, is rapidly increasing.

Of late, the universities have come to a better understanding and respect for the so-called "school music," which is, by the way, the same music which everyone uses, and have established courses of greater or less scope dealing with its practice.

This is as it should be, and the teacher who contemplates pursuing this work will do well to consider most carefully the affiliations of any school before making the final decision. If, on the other hand, the teacher desires a very definite exposition of a given course, those schools devoted to that purpose are admirable and embrace among their faculties some of the foremost teachers in the country.

It is, however, to those persons entering the work for the first time and who do not know the inherent dangers, that we would give the warning against in any way circumscribing their success by a one-sided, blind adoption of any pedagogical scheme without a thorough investigation of all. This is possible in many institutions.

The Private Music Teacher

The season being over, you naturally will take account of stock to see what the net result, the net gain is artistically *and financially*. Modern life with its sharp competition has made the music teacher realize that art for art is a badly bent formula. Moreover, a bare living will not do and the teacher of to-day finds that he must be a business person, in short, a salesman.

Now, frankly, has your season yielded the financial return that it should? Has it brought you what you have a reason to expect in view of your long preparation, not to say expensive preparation? Can you afford longer to live in the hope that another year will bring greater measure of financial success? Is it not fair to assume that this year in comparison with last year represents a ratio which is indicative of what next year should be? Are you satisfied? If not, you may very properly look around for another avenue through which to move to success.

Assuming that you desire to continue in some phase of music work, have you thought of the almost limitless opportunity in school music? Time was when one could stand with a great company and look with considerable disdain upon music as taught in public schools. Today, the teacher who scoffs at this work finds himself very nearly alone. The fact that many of our finest musicians are entering the field speaks of their respect for it and its emoluments.

It is most certainly a comfortable feeling to know that at the end of each month a cheque is forthcoming for a stated amount, an amount upon which one can count in planning for the year. This is assured in school music because one works for a municipality, and on a yearly basis. In most places there is each year added an increase of substantial amount which adds to the attractions of the profession. Many teachers are also finding that, by reason of the public nature of their position, they may easily secure more pupils for private work than they need. This, in turn, allows them to choose only those pupils who are most promising, a condition not always present where one is dependent solely upon them for a livelihood.

Standard Course of Study

One of the outstanding features of the recent conference of the National Music Supervisors Conference at St. Joseph, Mo., was the report of the Educational Council on the standard course of study for children in public schools. No matter if it were a poor piece of work it still would mark a distinct step in advance. It is, however, a masterly conception, one which will be of very great assistance in unifying music in schools throughout the country.

Each grade is treated specifically under the headings, aims, materials, procedure and attainments. The course is sufficiently broad and catholic in scope to be used by any broad-minded supervisor, yet definite and specific enough to answer most of the questions arising in its application.

In view of the diversity of interest and pedagogical belief of the members of the Council, it is of the greatest significance that such a course could be evolved by them. It is a healthy indication of the spirit which is abroad among the profession, one of sincerity, earnestness and tolerance. The report is a document which is bound to set a standard for many years to come.

Recreation

Did it ever occur to our readers how hard some people work to have a good time? Is this not particularly true of teachers? They work on all twelve cylinders all Winter and Spring and naturally desire complete change of scene, activity and thought. In their endeavor to get all this they many times go to such lengths that they return in the Fall with comparatively little recuperation. While it is true that to play hard while playing and to work hard while working is seemingly reasonable procedure, it is also true that for the teacher, one who works almost entirely mentally, to rush hither and yon all summer is not to give oneself the right equipment for the mental work of the next year. The ability to relax, to do nothing is a faculty which is the most difficult for the American to attain. Why not plan a quiet summer far from the madd'ning crowd?

CHOIR AND ORGAN

Conducted by H. C. Macdougall

The Organist's Profession

VII

Professional Commissions

It would be idle to deny that in times past, let us say "before the Great War," commissions on the sales of instruments to pupils, the teacher acting as a buffer between dealer and purchaser, played an important part in some professional programmes. A natural business man sees opportunities for money-making in situations that escape the notice of a professional engrossed solely in the practice of his art. I remember, many years ago, being told by my teacher that he had gone to New York to select a piano for one of his patrons; my teacher had made one hundred dollars commission for influencing the sale, and the patron had given him another hundred dollars for his trouble. This struck my youthful mind as a very profitable transaction.

Of late years, however, the public has become wise, and is chary of getting a professional friend to "select" an instrument, for fear lest the commission be added to the cost of the piano or violin. It is, I believe, getting to be more and more the practice of dealers to have a fixed retail price; the commission, if any, is not paid by the purchaser.

The paragraphs above were suggested by the following item from the *Daily Telegraph* (London) of a recent date: "The Federation of Music Industries, and the Music Trades Association have notified the music trade that the maximum commission payable to a professional musician in respect of the sale of an instrument personally selected by him in behalf of a friend pupil, shall be fixed at five per cent . . . A uniform scale of five per cent will put all instruments on the same level and will thus effectively counter the machinations of German manufacturers and their agents who have for years adopted the system of high commissions as a veiled form of insidious propaganda for German pianos."

Any one who enters the organist's calling will find that his efforts may well be directed to the legitimate exercise of his duties as church, theatre or municipal organist, teacher or director. These outside ventures are often vexatious, and in the long run hardly as profitable to him as the more prosaic practice of his profession.

Municipal Organists

There are municipal organs now in Denver, Evansville, San Diego, Pittsburgh, Allegheny City, Melrose, Atlanta, Portland (Me.), and Seattle. It is by no means impossible that every large city will, in the near future, install a concert organ in its City Hall. England, Scotland and Ireland have many municipal organs, and some of the halls containing these organs are well known to American tourists.

Here, then, is a new career opening out to the aspiring youth who is studying the organ.

In San Diego, California, is one of the best known municipal organs, and one of the most respected composers and recitalists; Dr. H. J. Stewart is the municipal organist. Dr. Stewart has occupied this post for about six years, being the official organist of the Exposition held at San Diego in 1915. The organ is one of four manuals and 61 speaking stops, built by Austin in 1915. An organ of this size is large enough for all purposes. I presume that many of the readers of The Musician have seen a photograph of the San Diego organ and remember that it is an out-doors organ in one of the pleasure parks of the city, shielded on the back and sides, but open on the front. This organ is the only out-door organ in the world, but the climate in that portion of California is so exceptional that last year the recitals were postponed eight days only on account of unfavorable weather. In England it is often the case that other positions naturally fall to the municipal organist, such as conductor of the local choral society and orchestra; he occupies much the same position relative to the musical activities of the district that the organist of an English cathedral does to the country towns around the cathedral city. This has never been the case in the United States, although it would make the post more desirable, both financially and artistically if it were so. Thus it happens that Dr. Stewart's round of duties includes, beside the daily recital on the municipal organ, only lessons in organ, piano and theory. Pupils, to a limited extent, may use the municipal organ for practice, but the available time is pretty well taken up with Dr. Stewart's own practice and the daily tuning. This programme leaves little time for composing, I imagine—a state of things much to be regretted when one recalls the works credited to the pen of the San Diego organist.

The population of San Diego is 100,000, and there are daily recitals from 3 to 4. I have no information as to whether the recitals are given throughout the year, but I assume that they are. In that case one can very readily see that, as Dr. Stewart writes, it is decidedly possible to further the cause of good music. Unfortunately, Dr. Stewart does not publish his programmes, as Dr. Samuel Baldwin and Professor Quarles do; but the few San Diego programmes that I have seen are very cannily drawn up, and strike the happy medium between the good but uninteresting, and the fascinating, but bad. That is to say, there is a variety appealing to all listeners and leading on gently and pleasantly, but irresistibly to an appreciation of better and better music. This is as it should be, for only the good music has lasting power; only the good music may be heard again and again without ennui.

In answer to the question, "Is the post one for which a young man may profitably prepare?" Dr. Stewart writes, "As time goes on and municipal organs increase in this country, such positions will no doubt offer a

(Continued on page 24)

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M. P. Möller Hagerstown, Maryland

WIND INSTRUMENTS

Conducted by Lieut. William C. White
Principal, United States Army Band Leaders' School

MILITARY BAND ARRANGING
(*Continued*)

ARRANGING for military band from orchestra scores involves less inventive ability than arranging from vocal parts, organ scores, or piano music, but a more thorough knowledge of wind instruments is necessary, for the reason that, while string performers can play for a great length of time without rest, the reverse is true of wind instrumentalists. Breathing places; the best notes in the practical registers of wind instruments; overlapping of the various registers of individual families or choirs of wind instruments, etc., must be considered. Moreover, strict attention to making a good parallel to the orchestra with respect to tonal balance, variety of tone color, etc., must be given.

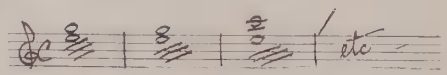
A table showing two ways in which the orchestra parts may be paralleled by the military band follows:

(ORCHESTRA)	(WIND BAND PARALLELS) (1)	(2)
Flutes	Flute & Oboe	Flute & E♭ Clarinet
Oboes	Trumpets	Oboe & Soprano Saxaphone
Clarinets	Cornets	Saxophones
Bassoons	Trombones	Bassoon & Baritone Saxaphone
Horns	Saxophones	Horns
Trumpets	Trumpets	Trumpets
Trombones	Trombone & Euphonium	Trombones
Tympani	Tympani	Tympani
Drums	Drums	Drums
1st Violins	Solo & 1st B♭ Clarinets	Solo & 1st B♭ Clarinets
2nd Violins	2nd & 3rd	2nd & 3rd
Violas	B♭ Clarinets Horns	B♭ Clarinets Alto Clarinets
Cellos	ass Clarinet & Bassoon	Bass Clarinet & Euphonium
Basses	Basses (Reed and Brass)	

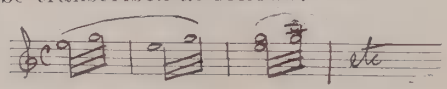
It is not always advisable nor desirable to adhere strictly to any one parallel between orchestra and band; for example, it is sometimes necessary, for the sake of tonal variety, to score the orchestra reed parts for brass instruments as the string parts are already being played by the military band reeds. Again, combinations of wind instruments as arranged in the orchestra score may be left unchanged when transcribed for band, or if more volume is required, they may be supplemented by other instruments. (See 1 and 2 of the wind band parallels).

The selection of a practical key for band must receive attention when arranging from orchestra scores; sharp keys being avoided as much as possible. Many of the technical difficulties possible for stringed instruments must be simplified when transcribed for band. A few illustrations covering the most important of these are given herewith:

Tremolos for the violins written

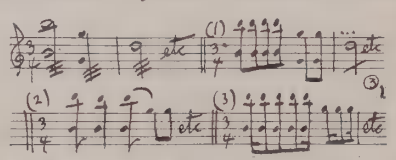


are impossible for clarinets and may be transcribed as follows:



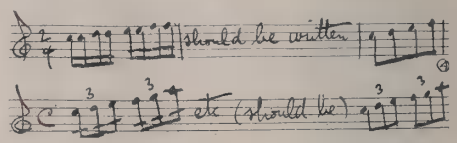
They then become easy and are very effective.

Another style of tremolo written:



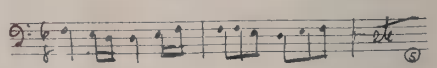
May be played in three ways by the clarinets. The first style being the most practical. (See illustration).

Reiterated notes, if they are required to be played in rapid tempo by the strings, should be simplified for the clarinets and written singly. See illustration.



The string bass parts sound an octave lower than written, therefore, it becomes necessary to write them in the proper register for the brass basses when scoring for band.

The following example will illustrate this point:

Orchestra

Band

(*To Be Continued*)

Boston Flute Players Club

Lovers of the flute and other wood wind instruments will be interested in the fortunes of the recently formed Boston Flute Players Club. Three concerts were given in the season just passed—in March, April and May—and if all goes well there will be regular monthly concerts during the season to come. There is an interesting "literature" of chamber music for wind instruments that is all too little known to the average concert goer, and it is the aim of the Boston Flute Players Club to include in its programme chamber compositions of every variety in which the flute is represented. So far, there have been pieces for flute and piano; flute, violin and viola; flute, viola and harp; flute, 'cello and harp; flute and string quartet; flute, oboe and piano, and the inevitable flute quartet, while among the composers are to be found such names as Beethoven, Debussy, Couperin, Mozart, Handel, Gaubert and Wouters. It will be the Club's policy to play as many works as possible by Americans.

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REVIEWS OF THE LATEST MUSIC

BOOSEY & COMPANY, LONDON, NEW YORK

Little Son of Mine, song by *Ethel Angeles*. A Chinese lullaby that is full of nice effects and well used Oriental cadences. It is neatly written, and gets its originality more from the accompaniment than the melody. An artistic song, surely.

Autumn Song, by *Monica Hiller*. A good song without a doubt, but with no special originality. Its flowing melody will recommend it to many, however.

Little Boy Moses, He Got Lost—Song by *Alvin S. Wiggers*. This is a kind of spiritual and has a lot in it—almost too much, in fact. Musically, however, it is a far better song than the composer's successful "*Barefoot Trail*."

Where My Dear Lady Sleeps, song by *F. S. Breville-Smith*. A sweetly harmonized song of gentle passion that here and there gets away from the stereotyped form, and thus makes itself worth considering for a place on an artist's program.

The End of the Road, song by *Wilfred Sanderson*. Rather machine made, but, for all its trite turns of melody and harmony, "gets there" as a combination of words and music.

Nightingale of June, waltz song by *Wilfred Sanderson*. Semi-coloratura, which will please any girl pupil to sing, and not be too difficult to "get away with." Written with a good sense of how such things are usually made, and turning seldom from the beaten path.

In Faith I Shall Arise. Sacred song by *Vernon Eville*. Good orthodox church music which undoubtedly will delight the majority of the congregations that hear it.

A Purer Soul, song by *Monk Gould*. A song of thanksgiving cast in an earnest if not original mould. A big man's voice would make it impressive.

The World Can't Go 'Round Without You, song by *Dorothy Jardon, Arthur Lamb* and *Alfred Solman*. Not a very brilliant result of the combination of so much talent. The chorus has sweetness and swing, but reminiscence hangs heavy about it.

If You Were Here, song by *W. H. Squire*. With just a little more of something, this would be a successful popular song

Take Me to Dreamland, song by *Alvin S. Wiggers*. A little too trite to pass muster in a group of Boosey songs.

THE BOSTON MUSIC COMPANY, BOSTON

Serenade, for piano solo, violin and piano, or for orchestra, by *Enrico Toselli*. This is the Serenade of whose European triumphs we have heard much. Only the piano solo version has come to hand, and its haunting melody easily explains the popular success the composition has achieved in other lands. The piece is adapted to many occasions, and belongs in that far reaching category of semi-popular music which graces salons and dance-halls alike.

Lotus Flowers, for the piano, by *Joseph J. McGrath*. In this salon piece the composer has made use of the left hand melody form utilized by one Rubinstein in his Melody in F. The melody of this piece does not possess the warmth of its greater model, but it is pleasing nevertheless.

Just Fun, for piano, by *Charles Huerter*. Mr. Huerter is among the most prolific of contemporary composers of teaching pieces. The success of his pieces is well deserved for he combines the art of writing practical material with real melody as well as any other living writer. The present number illustrates this very virtue. It is always music, and yet it is as useful a third grade study in thirds and double notes that has come to hand for many a day.

Snow At Twilight, and *My Lady of Clouds*, two atmospheric songs by *Aleander Steinert, Jr.* In these songs the composer has quite successfully experimented in modern idiom, using two poems by *Lillian Gertrude Shuman*.

After Sundown, suite for violin and piano, by *Rudolph Friml*, also published for piano solo. Mr. Friml, who so successfully divides his attention between musical comedies and teaching pieces, has here given us a tuneful, and altogether worthy set of pieces. The separate titles are *Evening Breeze, Dream Love, Air Castles*, and *Smoke Wreaths*.

BREITKOPF & HAERTEL, NEW YORK

Elle Danse, an ingratiating, pianistically written waltz for the virtuoso or advanced pupil, by *Ignatz Friedman*. Dedicated to Anna Pavlowa.

BRYANT MUSIC COMPANY, NEW YORK

Heart's Desire, song for medium voice by *G. Ferrata*. Here is a song that holds many possibilities for the singer. It is by no means easy, but the student will learn much by mastering its difficulties. It is musically well worth while.

Memories and The Linnett, songs by *Alexander Pero*. Here are two songs with a poetic feeling that is all too rare in contemporary song literature. They are not difficult except for proper interpretation; every note has a significance attached which must have its proper emphasis from the singer. *Memories* is for high voice, while *The Linnett* is for medium voice.

Gerbe de Roses, and *Serenade*, for piano by *Irenée Bergé*. These two pieces are fully up to their composer's high standards. In all he writes Mr. Bergé displays a technique that is well-nigh impeccable. The first of the pieces is for Grade IV-V pupils, while the second, which bears the sub-title "Song of the Thumb," presents no insurmountable difficulties to pupils of the third grade

Two Song Miniatures by *A. Walter Kramer*. These two brief songlets, published under one cover, are among the brightest and best things this prolific composer has yet written. The titles of the songs are *A Phantasy*, and *In Explanation*, and they will fit themselves into any recital, either as programmed numbers or as encores.

The Night Wind, song by *Harvey Worthington Loomis*, to the verses of *Robert Louis Stevenson*. The accompaniment and verse part combine to make this song highly descriptive of its text. When well sung it will be most effective, and although it taxes the technical resources of the accompanist, the song as a whole is by no means overdifficult.

CRAIG MUSIC PRESS, SEATTLE

Foundation Finger and Intonation Exercises for the violin, by *A. H. Weisberg*. Here we find exercises which may be used to good advantage in an effort to obtain from the pupil more perfect intonation and greater flexibility.

Complete School of Shifting, for the violin, by *A. H. Weisberg*. These are splendid systematic studies in the art of shifting—a subject generally treated more or less casually.

SAM FOX PUBLISHING COMPANY, CLEVELAND

I Love You More, song by *Dorothy Lee*. A ballad song is this, much above the average. There is in its brief length real musical interest, an appeal to a higher appreciation, which proves that such combinations are possible in music written for everybody's enjoyment.

OLIVER DITSON COMPANY, BOSTON

In the Ditson edition we find the following tried and true violin study volumes, excellently engraved and newly edited by Karl Rissland: *Mazas, Seventy-five Melodious and Progresisve Studies*. Books 1 and 2; *Fiorillo, Thirty-six Studies or Caprices; Rode, Twenty-four Caprices in the Form of Studies;* and *Hrimaly, Scale Studies for the Violin*. To Eugene Gruenberg was assigned the task of re-editing the Six Handel Sonatas for Violin and Piano. Another splendid pedagogical work for the violin is the *Bornschein First Lessons on the Violoncello*, which teachers will find practical and authoritative. The illustrations show correct playing positions and the studies and pieces are well written and wisely chosen.

The Class Method for the Violin, by *Albert G. Mitchell*. If the two succeeding volumes of this work are up to the standard of the first, which has just come to hand, teachers in the public schools can well congratulate themselves on the fact that it has been published. The first volume is a thorough, systematic and interesting method for violin classes in the public schools.

Dreams of What Might Have Been, song, the words by *William Francis*, the music by *J. F. Francis*. Popular music is progressing. This song is a good example of the impress modern harmonies, not dissonant harmonies, are making on the lighter song literature of the day. The song possesses its due share of sentimentality, with as little of the banal as is consistent. It should have a wide appeal.

In Sympathy, song by *William Dichmont*. A restful melody, quite easy to sing, that will fit into both the concert singer's and the teacher's repertoire.

Easter Lilies, a brilliant little song, whose difficulties are by no means as great as the effects gained, by *Alexander Mac Fadyen*.

HUNTZINGER & DILWORTH, NEW YORK

Musical Settings of Poems by Anne Campbell Stark, based on *The Lord's Prayer*, by *Ward Stephens*. These four sacred numbers are welcome because they are always in the prayerful spirit of the text. They are not adapted to liturgical services by any means, but many denominations will be able to include them as part of their musical service. The separate numbers are *Our Father, Thy Will Be Done, Teach Me to Forgive*, and *Thine Is the Glory*. Published for high and low voice.

Moonrise, song by *John Louw Nelson*. A song of atmosphere which creates a mood well suited to the poem. Vocal throughout its brief length, this song recommends itself to singers.

There's Sunlight in Your Eyes, a rather obvious song of the ballad type, by *W. Franke Harling*.

The Voice of the Infinite, sacred song by *William Stickles*. True to all traditions of

non-liturgical church music, this song nevertheless bases its appeal on musical foundations rather than sentimentality.

When I Consider the Heavens, and *Even Song*, sacred songs by *John Prindle Scott*. These songs possess a dignity that makes them desirable for church use. *Even Song* is supplied with a violin obligato.

Song of Kahn Zada, *Song*, and *Never Again*, songs by *Laurence Eyre*. Here are three numbers for voice which are decidedly worth knowing. Mr. Eyre not only creates atmosphere to fit his text, he writes music as well, a none too frequently found talent.

WINTHROP ROGERS, LTD., LONDON

Coral Isle, cantata for ladies' voices by *Luigi Denza*. An agreeable setting to a text by *G. Hubi Newcombe*, which has a spontaneity and a breeziness which will refresh both singers and audience. The voice parts are not difficult, and always flow along in a natural, unrestrained fashion.

G. SCHIRMER, NEW YORK

Carillon de Bruges and *En Bercant*, for piano, by *Louis Versel*. Decidedly ingratiating are these two piano selections. The melodies are original and well conceived, the harmonies are luscious, and the structure musicianly.

American Humoresque, for piano, by *Felix Deyo*. Somewhat in the Grainger manner, this rollicking Humoresque is a worthy addition to our native literature. The dedication is to Edward Morris.

Moment Musical, a piece for piano, whose trivialities are dressed in a pianism that is not so difficult as would seem at first sight, by *Arthur L. Brown*.

Concert Prelude and Fugue in C Minor for piano, by *Horace Wadham Nicholl*. A pretentious work indeed, and one that shows the heights to which its composer aims. Whether the material is worth all the trouble or not is a question not easily determined, but the whole of the composition is dignified and entitled to serious consideration.

Serenata de la Noche, a characteristic piece for piano, that makes no severe demands on the intelligence of the interpreter, by *R. Farrell Burks*.

Valse Pathetique, for piano, by *Maurice Baron*. A well written, pianistic "valse lente", whose melodic content is sufficiently out of the ordinary to recommend it to serious musicians.

Serenade, *The Spinning-Wheel*, and *Rondo*, three melodious pieces for second and third grade piano pupils, by *N. Louis Wright*.

In an Old Belfry and *Where Heather Blooms*, for piano, by *Frances Terry*. The composer has given us something far removed from the rut of the commonplace. The pieces might arouse discussion as to whether some of her departures from accepted channels were justified, but nevertheless we find an attempt at originality that has a successful result.

Lover's Lane, and *Slumber Song*, for piano by *Marie Paldi*. The first is a graceful salon number, and the second a restful melody, harmonized in a manner wholly dignified, and well adapted to the moderately equipped pianist.

Chant Negre, by *Walter Kramer*. The violin piece which has been among the most successful of this composer's output set for piano solo. The new version retains all the piquant beauty of the original, and the pianistic idiom is at all times observed.

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Partita in B Flat, by *J. S. Bach*, transcribed for pianoforte by *Harold Bauer*. Concert pianists will welcome this version of the beautiful Bach Partita. The transcriber, in his work of arranging, has been notably successful in preserving the coloring of the original instrument.

Choral Music

The Arrow and the Song, *She Is Not Fair to Outward View* and *The Three Fishers*, songs for four-part chorus of men's voices, a cappella, by *William Lester*, Opus 1.

The Seasons, a cycle of two-part songs for women's voices, with piano accompaniment, by *Eduardo Marzo; Spring*, *Summer*, *Autumn*, *Winter*.

A Sabbath Day, *The Passing of Spring* and *It Was Not in the Winter*, part-songs for chorus of men's voices, a cappella, by *Henry Hadley*.

Brightest and Best of the Songs of the Morning, Christmas Hymn-Anthem, for four-part chorus of mixed voices, a cappella, by *F. Brueschweiler*

The Justice of God, sacred hymn by *A. Buzzi-Peccia*, arranged by the composer for four-part chorus of mixed voices.

The Lord's Prayer, a setting for four-part chorus of mixed voices with organ accompaniment, by *W. K. Voris*.

ARTHUR P. SCHMIDT CO., BOSTON

Tales of the Red-Man, suite for piano by *G. A. Grant-Shaefer*. In this delightful set of pieces the composer has done quite a little toward carrying on McDowell's tradition, for there is much of the greatest American's idiom in these pieces. And this should by no means be considered a fault, for McDowell undeniably founded a style of his own, and if his successors carry out and develop this idiom, we may have something in America by which we may be recognized. The separate titles of the pieces are *Wooing*, *Little Papoose*, *In Her Canoe*, *Puk-Wudjies Dance*, *How the Rabbit Lost His Tail*, and *The Old Indian's Lament*.

Idyll, and *A Russian Rhapsody*, compositions for organ by *Harold Vincent Milligan*. Mr. Milligan shows in these pieces that he is creatively musical as well as preservedly (as shown in his resurrection and preservation of early American song literature). The organ pieces show his musicianship, and his craftsmanship reveals itself in logical construction.

Eklog, by *Walter Kramer*. The violin piece, which has met deserved success, written for organ by its composer, and given effective registration by *Pietro A. Yon*.

Andante Expressivo, by *A. Glazounow*, *Elegy*, by *N. Amani*, *Berceuse*, by *S. Barmotine*, and *Russian Song*, by *A. Dargmijsky*, transcribed for organ by *Harold Vincent Milligan*.

Message of the Rose, *The Question*, and *Morning Song*, for violin and piano, by *Anna Priscilla Risher*. These are three very charming pieces. From the teaching standpoint it would seem that they would be more practical had they been fingered more especially for the pupil. Needless difficulties seem at times to be thrown in the student's path. The first piece introduces the third position and the last has considerable work in this position. Although it is a bit monotonous, *The Message of the Rose* has a simple, pleasing melody, but an error has undoubtedly been made by the composer, or the engraver, in omitting any directions as to tempo. The *Question* is a simple attractive waltz.

EDWARD SCHUBERTH & COMPANY NEW YORK

Simples Motifs, Characteristic Pieces for the pianoforte, by *Ed. Poldini*, Opus 85. These attractive pieces will meet many a teaching need, and their melodious character will interest the pupil. The separate titles are *Donkey Trot*, *Under the Arbor*, *Mimosa*, and *Waltz Fillip*.

Book Reviews

Musical Dictation*

The question of ear training is so important that authoritative and practical text books on the subject are welcome. This one of Mr. Cole's is all of this and his assumption that a sense of pitch must be acquired by sight reading before dictation is taken up is well grounded. Mr. Cole puts rhythm before pitch, quite wisely is would seem, and preceding every melodic exercise there is an exercise in the kind of rhythm involved in the pitch drill which follows. The pupil who masters the material given in these pages will have a splendid sense of rhythm and intervallic relations.

**Musical Dictation, by Samuel Winkley Cole: Boston, Oliver Ditson Company, pp. 57.*

A Dictionary of Musical Compositions

A rather novel volume has been issued*, in which the compiler, W. Edmund Quarry, has endeavored to furnish a quick and convenient means of reference to any musical composition that can claim some degree of musical value. This is a monumental ambition, and one which, it would seem, would require far more space than the present volume affords. The compositions are listed alphabetically, by title rather than by composers. A copious bibliography is furnished which will afford reference material to the student, and there is also brief biographical data regarding the composers represented in the book.

**Dictionary of Musical Compositions and Composers, by W. Edmund Quarry: London, George Routledge & Sons, Ltd.; New York, E. P. Dutton & Co., pp. 192.*

Choir and Organ

(Continued from page 21)

promising opportunity to young organists of promising ability. At present these appointments are few in number. It should be pointed out, however, that the successful recital organist must have a *very thorough training* to make a success of his work. The ordinary superficial training of the church or picture organist will not avail."

Dr. Stewart's salary as municipal organist is $5,000.

(To be continued)

The Gotham

Ask Musicians, *Composers—Teachers*

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And now they will tell you too, that because of an entirely *new* Method of Interpretation, Brunswick Records have assumed the same Supreme position.

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"An amazing advance over anything heretofore accomplished in recording. . . . tones are almost unbelievably true, sweeter and more beautiful."

"The musical fancy of the day, due to a refreshingly unique *method of interpretation*," says another.

"Music that brings the dance tingle to your toes," says a famous ballroom dancer. "It's not hard to understand, *once you hear*, why the whole dance world yielded, unreservedly, to the lure of Brunswick interpretation."

Hear them at their best

To hear Brunswick Records on any phonograph is a revelation. Hear Godowsky, Karle, Chamlee, Rosen and other world-noted Brunswick artists.

But to hear them at their best, hear them on a Brunswick.

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Due to the *exclusive* Brunswick Method of Reproduction (embodying the *Ultona*, which cushions the path of the needle by proper suspension, and the Brunswick oval *Tone Amplifier* of moulded wood) perfect rendition of the so-called "difficult" tones is achieved—tones beyond the scope of the ordinary type of instrument.

The piano is made to yield in true reproduction. Mighty crescendos of volume are conveyed with the same facility as sustained notes of mellow quality. And even soprano High "C" obtained without the slightest "metallic" intrusion, or vibration!

Hence, buying any phonograph without at least *hearing* The Brunswick is a mistake. And those high in the Musical World will tell you so.

Ask your nearest Brunswick dealer for a demonstration. Remember The Brunswick plays all records and that Brunswick records can be played on any phonograph. Hear, compare—then judge for yourself.

Hear these Brunswick Super-Feature Records

If your fancy turns to dancing—hear *Crooning* (*Fox Trot*) and *In Your Eyes* (*One Step*) by *Carl Fenton's Orchestra*, No. 2104—it has the dance lure as only Brunswick's Interpretation can inspire.

But for the seriously beautiful, by all means hear *Waltz in C Sharp Minor, Pianoforte Solo*, played by *Leopold Godowsky*, No. 10031.

Any phonograph can play Brunswick Records.

NOTE: New Brunswick records are on sale at all Brunswick dealers on the 16th of each month in the East, and in Denver and the West on the 20th. Avoid missing much of what is *best* in music by hearing them.

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Brunswick
PHONOGRAPHS AND RECORDS

BRUNSWICK

Two Things To Do This Next Season

A CORRESPONDENT writes that she is going to try something new in her town next season, and asks what we think of the idea. What she proposes is:

1. She is going to make out bills monthly and send them to patrons.

2. She is going to try to interest the public school authorities in the matter of giving credit toward graduation to two of her girl pupils who are in high school. If she cannot convince the superintendent that these girls are doing work of a character worthy of credit, and that if they cannot have the credit they will have to give up music, much to their loss, personally and in the families, she says she deserves to fail. Her idea is that a sufficient number of towns and cities have tried the experiment with good results to back her in her efforts with the superintendent.

Persons who have accounts at a department store or other commercial house are accustomed to the stipulation that bills are payable monthly. It is therefore not an innovation in business matters when the music teacher requests monthly payment for music lessons. The teacher is expected to pay monthly for such purchases as she may make from a music dealer for her pupils. So turn about is fair play.

The patron ought to recognize that it is easier to pay a small bill every month than a much larger one three or four times a year. And the more frequent payment keeps money circulating better. And the teacher is more apt to use her money better when it comes in regularly than when she gets a large check now and then, and perhaps little or nothing in the way of payments in between.

Our suggestion is that teachers who have not tried this plan of rendering bills each month, payable by the tenth, let us say, make the experiment this coming season. Explain to your patrons in a letter at the beginning of the teaching season just why you are doing this, and have no hesitation in saying that it is the approved plan of leading teachers in all parts of the country.

Our correspondent does not say anything about it, but we assume that she has a bank account. It is a convenient way of handling remittances to deposit checks, and to pay your own bills in the same way. Try it.

Music Weeks in Denver and Washington

What was perhaps the most successful music week yet held recently came to a close in Washington, D. C. with a gathering of sixty thousand children on the grounds south of the White House, and an address by President Harding. Robert Lawrence, of the associate staff of the National Bureau for the Advancement of Music, was organizing director of the celebration. The underlying purpose, consistently adhered to, was to emphasize the importance of music, make known its benefits to all, and urge that it be given a larger place in the life of every man, woman and child, and the rich programme offered during the seven days carried this lesson home with a punch, as evidenced by the great gathering of children, and their elders estimated at about fifty thousand more on the last day.

Denver's Music Week was developed through the Community Service, Freeman H. Talbot, secretary, and was a huge affair. Every organization in the city was interested in one way or another, and there was music ranging all the way from concerts by Ukelele Clubs, to Grand Opera. There were over 300 events. Seven bands participated and eight choruses. There were 100 studio recitals and many special cantatas by church choirs and choruses. Over 63,000 people attended the Auditorium Concerts, and 15,000 the performance of the grand opera, Martha, with thousands turned away at each place.

To Preserve the Negro Musical Inheritance

SUPPORT is being solicited among musicians and philanthropists of the country for the Washington Conservatory of Music and School of Expression. An endeavor is being made to raise an endowment of $100,000 through donations and legacies. The campaign is being launched to establish permanently the first school of music founded by colored persons and to develop it into a national school, specializing in Negro folk song preservation and development.

The needs of this institution present a splendid opportunity to any and all who are interested in the cause of Negro music. The conservatory is at 902 T street, Northwest, Washington, D. C. Checks can be sent through the Lincoln National Bank, Washington, D. C.

To Foster British Music

Those in this country who believe in American Music for Americans, will learn with interest of the organization of a Society in England which is to work specifically for British music for the British. It is called the British Music Society (National and International) and was founded in 1919. It lists among its vice-presidents such leading English composers as Granville Bantock, Edward Elgar, Frederick Bridge, Frederick Delius, and other British musical notables, such as Sir Thomas Beecham, Sir Henry Hadow, Sir Henry Wood, Dan Godfrey, Sir Alexander Mackenzie and Professor Donald Tovey. The Honorable Director is Dr. A. Eaglefield Hull and the offices are at 19 Berners Street, London. In its Preamble the Society states it "has been formed to assert, at home and abroad the importance of British music of all periods and to secure more favorable conditions for the continued production and development of British music of the highest class" and goes on to say "England still countenances and even inculcates the superstition that music is a foreign art in which Britons do not excell and in which, consequently they would be wise to make a pretense of not desiring to excell. Some British organization to make known the facts that contradict this barbarous error and to cultivate the rich musical fertility of our country can no longer be dispensed with." The Society presents in its circular a long list of objects "from developing music work in the schools to fostering British Opera." Membership is one guinea a year junior members and school members five shillings.

The purposes and methods of the Society offer a fine suggestion for similar work in this country.

How Gounod Learned to Sing

In the course of a conversation Gounod told the following in regard to his childhood:

"My mother had made me her pupil as well as her nursling. Hence my perception of airs and of the intervals composing them was quite as rapid as my perception of words, if not more so. Before I could speak I distinguished and recognized perfectly the different airs with which my ears were lulled."

Commenting upon this A. B. Bach, a London authority, writes:

"It must not be concluded that a precocious culture of the ear is sufficient to make a musician capable of composing; but it is certain that one can initiate the ear to musical language exactly as to spoken language, and can develop the musical sense in children."

Music Teachers!

Do you realize that every year many children who have had previous musical instruction move to your town? What are you doing to get these pupils? How are their parents to know that *you* are ready to continue their education? If these newcomers are strangers, isn't the selection of a new teacher largely a matter of chance?

It is to help you get these pupils that we plan to publish in the MUSICIAN

The Music Teacher's Registry

This registry will be arranged geographically, and each town will be sub-divided under such headings as piano teachers, vocal teachers, violin, etc.

Here is the way it will work. Imagine that you have a talented piano pupil who is to move to Canton, Ohio. You are interested in his progress and you want to make sure that his musical education will be continued along the right lines. You look in the REGISTRY for Canton piano teachers, and you find the names of Miss Helen James and Mrs. Mary Smith. You immediately get into correspondence with these teachers; you ask them what methods they use, and seek to determine how well equipped they are to carry on the work you have done with this pupil. Maybe you will find that one is better fitted than the other to teach your pupil, or maybe you will recommend both names to the parents and let them decide which is the more efficient.

Of course this system will work both ways—teachers in other cities will find your name when recommending a teacher in your town.

The Price of Such Registration is Exceedingly Low

It costs but $5.00 per year to have your name appear in every issue of THE MUSICIAN, less than fifty cents an insertion. The only requirements we make are that you send us the proper credentials to prove that you are a *bona fide* teacher. You would wish assurance that the other teachers registered are actual and not merely self-styled teachers. Therefore we require that you send us the names of ten pupils who are studying with you at the present time.

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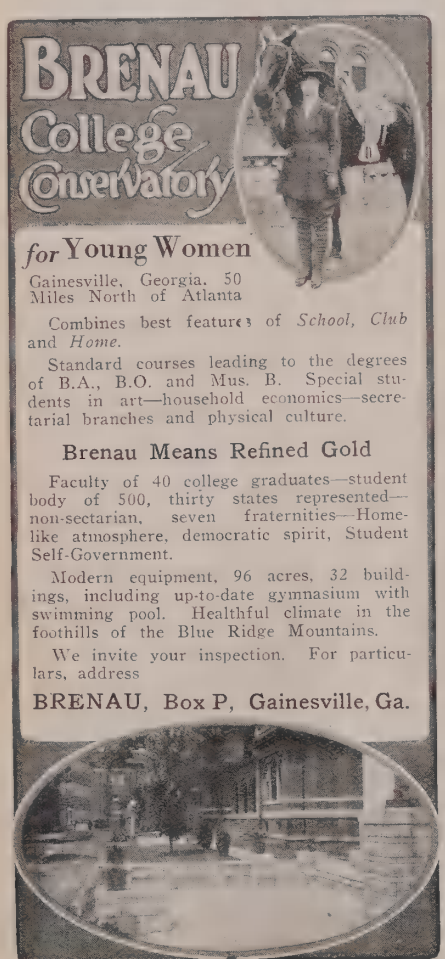
Conservatories, Schools and Colleges

Granberry Graduation

The graduating exercises of the Granberry Piano School were held in Carnegie Chamber Music Hall, June 2nd, followed by a reception in the lecture room of the school. Aside from the awarding of diplomas by the director, George Folsom Granberry, and the address by the Rev. Hermann Brueckner, a musical program was played by the graduates, Augusta A. Kusel, of Hoboken, N. J., who received a full diploma, and Anna M. Batton, of Queens, Long Island; Matilda Mayer, North Bergen, N. J., and Helen Rea Short, of Winchester, Ohio, who received the teacher's certificate. Miss Kusel played the Beethoven G major Sonata, the Sibelius Romanza in D flat major and the Bach Passacaglia, arranged for two pianos by Gorne, with Dr. Nicholas J. Elsenheimer at the piano. Miss Batton and Miss Kusel played the Mozart Variations in F major, arranged for two pianos by Rheinberger, and all the four graduates played the MacDowell Moon Pictures on two pianos. During the latter part of May and June there were held altogether nine students' recitals.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Recital of Becker Compositions

A delightful spring recital was given in the studios of the American Progressive Piano School, at which the program was devoted to the compositions of Gustave L. Becker, noted piano pedagogue and director of the school. Beside Mr. Becker, the artists who performed were Alberto Bachmann, violinist, and a string quartet composed of Scipione Guidi, Mr. Bachmann, Hans Warner and Carl Johner. The principal number of the program was the string quartet, "Impressions of Childhood." There are six movements to this delightfully descriptive suite. The first, "Arising" makes splendid use of a "Cuckoo" motif, the second is a fugal "Discussion" of how the day shall be spent, the third is a tenderly pathetic "Leave Taking from Home," the fourth "In the Fields" is buoyant in its holiday spirit, the "Lullaby" of the fifth movement is exquisite in the quiet character of its melody, and the final "Minuet" brings back to the tired boy the memories of the day just passed. Conspicuous among the other numbers of the program were the Gavotte for piano, and the violin "Romanze."

Yolanda Mero, the pianist, was the guest of honor at a recital in the Becker studios, at which the artists were Mr. Becker, Margaret Sittig, violinist, and Carmen Corini and Adele Luis Rankin, vocalists. Mr. Becker opened the program with Schumann's "Faschingschwank"; Miss Sittig and Mr. Becker played the composer's violin "Romanze"; Mme. Corini and Mrs. Rankin each sang songs by Mr. Becker, and Mr. Becker also played a group of his own piano compositions.

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Tracy to Give Summer Courses at Vermont University

Charles Lee Tracy, the New York piano teacher, has recently finished his busy Metropolitan season, and has gone to Vermont for the summer, where he will teach for several months at the University of Vermont. Several of his pupils will follow him and continue their studies at the University. Lewis Greene, an artist pupil of Mr. Tracy's, will teach some of Mr. Tracy's pupils at the Carnegie Hall studio this summer.

During his stay in Vermont, Mr. Tracy will give a series of organ recitals at the University. Regarding this series, Mr. Tracy says: "I find the work at the organ (I have access to a beautiful instrument), a great delight and a great relief after a busy winter of piano teaching, on account of the instrument's more sustained tone, and its greater possibilities for orchestral effects."

Faelten Commencement

The closing exercises of the Faelton Pianoforte School, Boston, Mass., were held in Steinert Hall, June 15th. There were twenty-five graduates of the preparatory course and the graduates of the college course were Laura Eliza Bennett, Edith Louise Black, Eliner Colburn Cobb, Eva Dresel, Arline Cumston Flint, Grace Day Gatchell, Katharine Graham Gormley, Florence Edith Keen, Christine Anna Schelback and Helen Weeks. The musical numbers of the graduation exercises were two piano ensembles. The

graduates of the preparatory course played Mozart's B flat major sonata, and the members of the college course played Mendelssohn's "Calm Sea and Happy Voyage."

Haywood to Hold Summer Normal

Frederick Haywood, director of the Haywood Institute of Universal Song, Carnegie Hall, New York City, has announced for four weeks, July 5th to July 30th, a summer normal course for school music supervisors, and vocal teachers. Each normal class will consist of ten teachers, and a special demonstration class of students will be conducted throughout the summer. Supplementary to these courses, Margaret Anderton will conduct a class of four lessons in transposition and accompanying.

London Publisher Visits America

A. V. Broadhurst, a member of the firm of Enoch & Sons, London and Paris music publishers, was a recent visitor to the United States, when he came over from London the middle of May to confer with John Hanna, the manager of the American branch of the Enoch house at 56 East 34th Street, New York City. Mr. Broadhurst brought reassuring word of the condition of the music business on the other side, and he stated that he was highly optimistic concerning the immediate future.

Lecture By Margaret Anderton at Central Club

The capable Director of the Central Club of New York, by affiliating with the Studio and Parnassus Clubs, has secured for all three, from the National Bureau for Advancement of Music, Margaret Anderton, to give her Lecture, entitled "The varied Uses Music is put to To-day." This lecture is illustrated by Stereopticon Pictures, over 50 of them, and remarkable as it may seem, there are that many different ways nowadays, and some remarkably surprising and wonderful ones. Some of the pictures came from overseas, others from Canada and South America, and many were supplied to Miss Anderton by one of the Talking-machine companies, and by the National Bureau for Music Advancement.

New Gemunder Violinist

August Gemunder & Sons, the well known New York dealers in violins, has just issued a new booklet listing the leading fine old violins in their collection. In an interesting preface it is stated: "In the selection of these instruments we have been guided solely by the tone value, condition and workmanship of each, and not at all by the history or apparent age of the instruments. . . . We limit our activities to the field of musical value. . . . Age in violins, like age in men, sometimes brings decay."

Where to Study

Teachers are constantly asked to advise pupils who wish to study in some large musical center. The MUSICIAN calls attention to the following representative teachers, schools and conservtories.

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"The Music of the Discs" *By "Recordo"*

Brunswick

The Brunswick artists whose performances we review this month are all men, but the program they give is by no means that of a stag party. The selections sung and played will appeal especially strongly to women.

Mario Chamlee sings "Love Is Mine," by Gartner, an ingratiating ballad that flows melodiously in familiar musical channels. Chamlee lavishes upon it a wealth of tone, soaring to a superb high B. A tenor less robust of voice but possessed of considerable charm is Theo Karle, who this month sings appealingly "Ah! Moon of My Delight," from Liza Lehmann's "In a Persian Garden." He has never given us a more enjoyable number. On the reverse of this disc he sings a ballad called "When My Ships Come Sailing Home." A third vocal record to be noted is a double disc of sacred music: the hymns, "Still, Still With Thee" (Garrish), and "The Son of God Goes Forth to War" (Cutler), effectively sung by the Criterian Male Quartet.

Columbia

Columbia's selections are in accord with the mood of the season, being the sort of music one would choose to hear on an idle summer evening. Three old-time heart songs are delightfully done: "Old Folks at Home," sung by Rosa Ponselle with opulent smoothness of tone, and "I Dreamt I Dwelt in Marble Halls" (from "The Bohemian Girl"), and "The Last Rose of Summer," sung by Lucy Gates with limpid tenderness.

A ballad which in melodic originality and human appeal is distinctly beyond the ordinary, is McGill's "Duna," sung by Charles Hackett. It merits many re-hearings. But who can lay hold of his listeners' hearts so unfailingly, so potently, as Riccardo Stracciari. This month he does it with the Italian love song "Parlatemi d'Amor" by De Curtie.

The one instrumental record is also summery. It is the popular but rather pretty waltz, "Dreamy Hawaii" (Vandersloot), played with taste and technical adroitness by Duci de Kerekjarto, violinist. Besides giving forth the melody in vibrant double-stopping, he does it in brilliantly clear harmonies.

Edison

It was amusing to note the surprised expression of our friend who popped into our studio as we were playing over a new Edison number. "I heard that out in the corridor, and I would have sworn there was a real live person singing in here!" he exclaimed, staring at the impassive phonograph. The recording in question was of Tchaikowsky's great song, "Ye Who Have Yearned Alone," sung by Cecil Arden, with violin obligato by Isidore Moskowitz. Truly it is one of the most astonishingly real "re-creations" that Edison has produced. On the reverse of this disc is the ever appealing "Sing, Smile, Slumber," by Gounod, sung and played by the same artists.

Other enjoyable Edison offerings this month are "Chére Nuit" (Bachelet), and "Crisantemi" (Sodero), two colorfully lyrical songs sung by the tenderly poignant Claudia Muzio; a pair of Neapolitan songs, the animated "Tarantella Sincera" (De Crescenzo), and the wistful "Santa Lucia," sung by Guido Ciccolini, tenor, and Fernando Guaneri, baritone, respectively; and another tenor and baritone alliance—Paul Reimers, of lieder fame, singing the pretty Viennese folk song "Paradise" (Krakauer-Kreisler), and Thomas Chalmers singing Hutchinson's ballad of likeable melody "Dream Faces."

But no record in the month's list is more to be prized than one harboring two fine instrumental selections: on one face is Sarasate's brilliant "Zapteado," played by Mischa Violin, violinist—a dazzling exhibition of virtuosity; on the other, "Eli, Eli," arranged by Schindler as a viola solo, and played by Herman Kolodkin better than we have ever heard it played before.

Pathe

Pathe's list is short this time, but it contains one of the most delightful Tito Schipa recordings yet issued. This subtle tenor who can create thrills out of delicate pianissimi no less than out of strong climaxes, and whose phrasing is as deftly shaded as a violinist's, gives us this month the charming Neapolitan song "Pesca d'Amore," by Barthelmy. A piano supplies the accompaniment instead of the usual orchestra.

That religious music is now an established thing on the phonograph is shown by the fact that this small list includes a double disc of hymns, sung by the Cathedral Male Quartet. They are "Shall We Meet" (Rice) and "The Church's One Foundation" (Aurelia).

Victor

In Victor's list this month there are only two selections that are familiar to the general public. These are "The Ride of the Valkyries," from Wagner's "Walkure," played with splendid spirit by the Philadelphia Symphony Orchestra, and "The Last Rose of Summer," transcribed for violin by Leopold Auer without marring its tender simplicity, and played with golden tone by Mischa Elman.

The other offerings, new or old, are novelties to the millions who get their musical enjoyment through the talking machine. There are four operatic arias, each admirably sung in a different way, according to the voice and style of the artist. Lucrezia Bori, who has been unheard in record-dom for a long time, sings with exquisite daintiness and bel canto serenity the lovely air, "Deh vieni, non tardar?" from Mozart's "Marriage of Figaro"; Martinelli sings with emotional fire the "O mio piccolo tavolo ingombrato" number from "Zaza," which to our way of thinking is the only aria outside of "Pagliacci" that can be thought of as Leoncavallo at his best; and two great baritones are heard to advantage, the consummate artist de Luca, singing "O Carlo, ascolta" from "Don Carlos" (Verdi), and the stirringly heroic-voiced Titta Ruffo making a gorgeously grandiose thing of "Son sessant' anni" from Giordano's "Andrea Chénier." But surpassing even the latter in inspired fervor is Caruso's extraordinary singing of the "Domine Deus" from Rossini's Solemn Mass—churchly in words, but vividly operatic as far as the music is concerned. Contrastingly quiet and tender is Sophie Braslau's singing of Leslie Wilson's ballad of appealing sentiment "Same Old, Dear Old Place."

Three notable instrumental records remain to be mentioned. Hans Kindler gives a satisfyingly beautiful performance of a "Song Without Words," by Daniel van Goens; a new violinist, Erika Morini,, plays with astonishing virtuosity the "Capriccio Valse" (Op. 7) of Wieniawski, aglisten with harmonics.

The Musician

The Music Teacher's Magazine

Henderson Publications, Inc., Publishers

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NEW YORK, JULY, 1921

WHEN you clean up the studio after the last pupils' concert of the season, give it a good look over with a view to improvements that can be made in the arrangement of it. We inevitably get so used to the surroundings we work in that we lose our power of criticism, and take them as unalterably fixed. They aren't, of course, and should be changed once in a while for variety's sake if for nothing else. Usually they can be improved. Are you sure, for example, that you have all the light you can possibly get. Light in the right place is of the highest importance. You may be reducing your light by a dark wall paper; don't sacrifice your pupils' eyes because of a desire for an "artistic" studio. How about ventilation? Don't you need a compact little grand to take the place of that old upright? Have you filing arrangements for your music that are efficient and time-saving? Wouldn't a coat of paint on the wood-work freshen things up a great deal? Call in the painter or the paper-hanger and arrange to have the changes made during the summer. During the winter you will earn big interest on the small investment. People size up your success by the appearance of your work shop.

CHOOSE parents as well as pupils. As often as not the parent is the real problem, not the child. The leading kinds of parents are The Un-Interested, and the Too-Interested. The un-interested can frequently be taken in hand and, with a little extra effort, can be educated to understand their responsibilities toward their young student. The too-interested are often a more difficult problem. The worst type is that which is set upon exploiting the talent of the child. These are often cruel in their demands, and are willing to work the tender student to any extent in order to push him or her along to the place where he or she can be "prodigyized" and be made to produce money. It is difficult for a teacher to know what to do under such circumstances, for often a remonstrance will mean the loss of a promising pupil, and result in placing that pupil in unscrupulous hands. In such cases try to show that too much pushing may ruin the child and, so to speak, kill the goose that lays the golden egg—or is expected to. Fussy parents are annoying, but strict and tactful adherence to your own system under all conditions will eventually win out against such.

MUSIC is the universal language; in the realm of morals it has the same universality. It is an ethical stimulant, a good-bringer, a character builder to all ages, types, races, or creeds. A very big idea is embodied in the plan for a "Golden Hour" each day in our schools, leaning particularly upon music, which has been presented by our able contemporary, *The Etude*. It deserves the unflagging co-operation from all interested in music which is bespoken for it. Its purpose is to overcome the staggering deficit that our whole social system shows on the score of training in character building—(Fifty-eight million citizens attend no church). The framework of the school Golden Hour which is designed to meet this condition, is music, to which are added ethical examples, inspirational talks, readings, a golden text, and any other material that will aid in the understanding and appreciation of the ethical and moral factors in life and conduct. The celebration is naturally non-sectarian in spirit. This Golden Hour offers, of course, a splendid opportunity for service to music teachers and musicians of all sorts. We ask all our subscribers to interest themselves in establishing such an Hour in their local schools.

IOWA has made a most enlightened move in the cause of public music. The legislature recently passed a bill whereby cities and towns can have bands supported by a municipal tax levied by the city or town, the levy each year not exceeding two mills. The initiative can be taken through a petition signed by ten per cent of the voters of the town, requesting that the question be submitted to the voters at the first following municipal election. With bills of this nature passed by all our states municipally supported music would go forward with giant strides. Start to work with your own state legislature.

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Harold Flammer Takes Another Forward Step

Harold Flammer, Inc., music publishers, have recently opened new and enlarged offices, display rooms and salesrooms at 57 West 45th Street, New York. This gives this progressive firm ground floor quarters right in the center of musical New York, at the same time only a stone's throw from Fifth Avenue. It marks another forward step in the history of a publishing firm that, in its four brief years has made a distinctive place for itself in the musical world, building up a catalog in which are listed the names of America's leading composers, and offering many compositions widely used, not only by leading artists, but by leading teachers as well. The success of the

HAROLD FLAMMER

concern is entirely the personal success of its energetic young founder, Harold Flammer, who began his career in music as leader of the Princeton University orchestra, continuing as cello virtuoso. His aim, however, was to be associated with music publishing, and he eventually came to it, via the magazine world, where he was associated with *The Century*. He then made a connection with G. Schirmer, Inc., and during a number of years service with that firm acquired a detailed knowledge of the music publishing business. He started his own corporation in 1917, with the purpose of publishing American works of high standard. The difficulties to be met, including the entrance of this country into the world war were numerous. They were overcome, and gradually the firm obtained the adherence of a long list of the most distinguished writers in America. About a year ago they became Eastern representatives of Clayton F. Summy, a firm whose catalog contains a host of compositions already in wide use by teachers of this country. Though approached by many foreign publishers to represent them, Harold Flammer, Inc., have steadfastly held to their original purpose, to publish American works only. Some of the best known compositions in the Flammer catalog are "The Icicle," by Karolyn Wells Bassett; "The Song of the Robin," by Anna Case; "Supplication," by Frank La Forge; "Mother, My Dear," by Bryceson Treharne, and "To You," by J. C. Rodenbeck, and "Fairy Bark," by Harriet Ware.

Whitney P. Tew in New York

Whitney P. Tew, the well known singing teacher who has for some years been established in Chicago demonstrating in his studios there his revolutionary principles of voice production, has removed his activities to New York, and will receive pupils at her studios, Apt. 6A, northwest corner of 7th Avenue and 57th Street.

Mr. Tew's new approach to the problem of making the human voice completely expressive involves many conceptions novel to those who have attacked the subject along traditional lines. His students show a surprising ability to sing over ranges that include all types of voice, handling, for example, contralto numbers one moment, and coloraturo soprano numbers immediately following. Mr. Tew's claim is that he merely gives them command over the full range of their natural voices—bringing out, Tew Truth Tone, as he expresses it. He comes to New York feeling that it is the real musical center of this country, and the natural center from which new and vital musical ideas are disseminated

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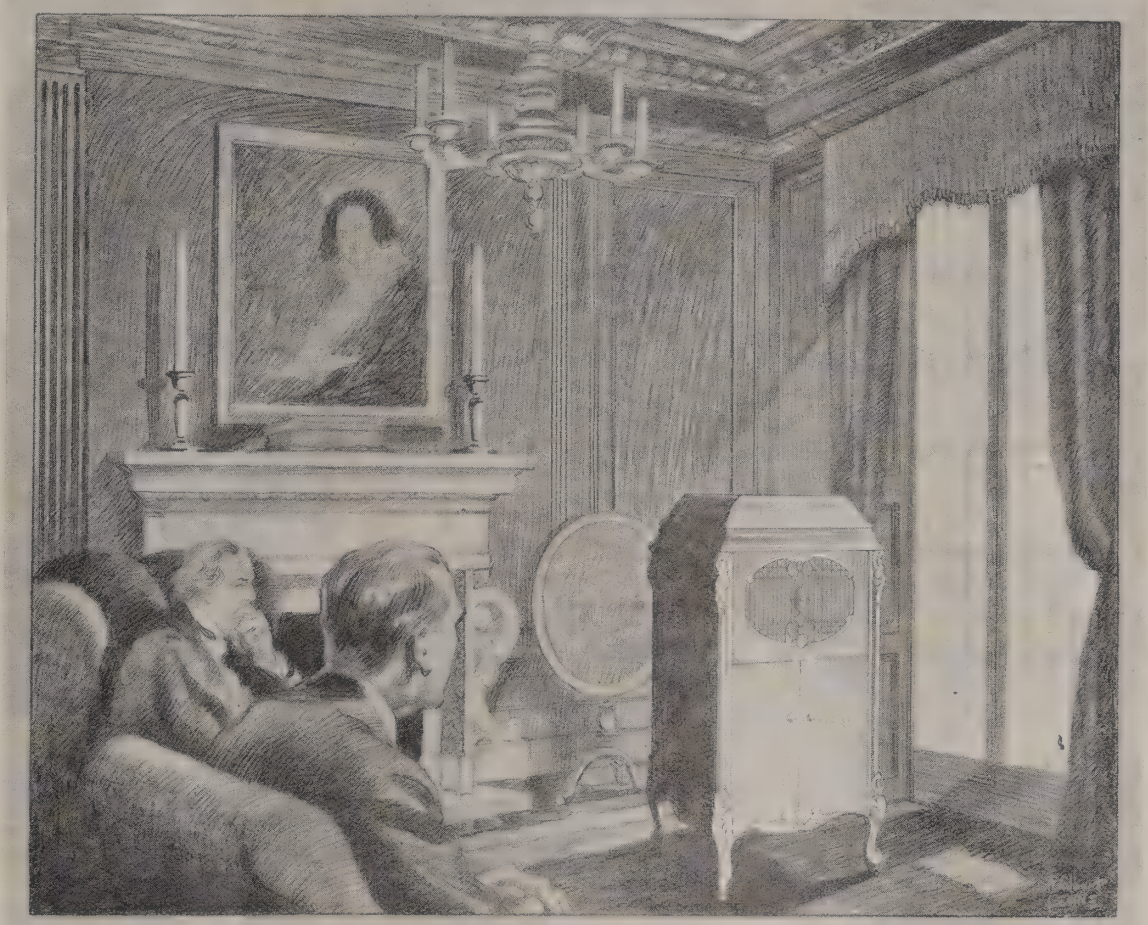

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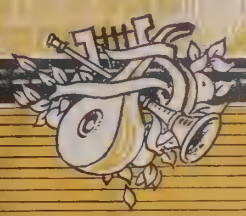
Established 1895

The Music Teachers' Magazine



Continued Vocal Study Essential

By Reinald Werrenrath

Watering Plants in the Educational Garden

By W. J. Baltzell

Conception the Basis of Interpretation

By George Henry Howard

The Cure for Discouraged Pupils

By Blanche M. Kelly

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THE MUSICIAN

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A CORRECTION

In last month's issue of The Musician *the front cover announcement and the Table of Contents attributed the article, "Uninteresting Students," to Abbie L. Snoddy. This was incorrect; H. C. Nearing, well-known as an author and composer, was the author of the article, as the name under the article itself showed.* The Musician *offers its apologies to both its readers and the author.*

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The MVSICIAN
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The Music Teachers' Magazine

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Licenses For Music Teachers?

An Important Problem Regarding Which Opinion Seems to Be In Process of Change

HERE is a subject to which you can very well give serious consideration during the quiet hours of the summer when you are swinging in the hammock under a shady tree: Should music teachers be licensed?

Undoubtedly if this question had been asked a decade ago there would have been a storm of disapproval, and it would have been declared that such action was an infringement on personal liberty. There are at present, however, very definite evidences that opinion on this subject is undergoing a change, and that objection to a national licensing of music teachers would be by no manner of means universal.

The Minnesota Music Teachers' Association during its noteworthy Convention which closed June 24, took up very seriously this question of licensing, and as a result voted the appointment of a committee to investigate the question of state examinations and licenses for music teachers, and to make recommendations for appropriate action by the next Minnesota Legislature which convenes in January 1923. The action of the Convention was really a further step along the line of a policy initiated by the organization in 1913 when the Association began to hold annual examinations on music and subjects allied thereto. Under this plan certificates of three degrees were awarded: licentiate, associate, and fellow. The licentiate certificates were awarded by a board of fifteen active members from the state association. Examiners of national reputation were engaged to issue the associate and fellow certificates. The certificates have been issued under this policy to four hundred candidates, and now it is proposed to put this work under the authority of the state. The leading argument in favor of the move is that such action will give music teachers an equal standing in the business and professional community with practitioners in other lines such as doctors and lawyers.

In a word it makes music teaching a recognized profession instead of what it is in an unfortunate proportion of cases, merely a "pastime" until something better comes along.

Of course, there is more than one kind of license. No one would countenance the kind of license which, according to report was planned in Los Angeles and Chicago where the license was issued in the same spirit as the license to a peddler, and where it was a matter of revenue only and guaranted no proficiency on the part of the owner.

The only form of national license which could be considered would be one that had the force both of a guarantee and a privilege, and thus would be an asset in the hands of the owner, worth striving for. Such a form of license would, of course, make music teaching not so easy to pick up and lay down again on the whim of the moment. In all probability this would be one of its greatest advantages. What keeps the remuneration so woefully low in music teaching, is the large number of "amateur" teachers who wander into it, and wander out again when matrimony or any other accident diverts them to other activities.

As a matter of fact, music teaching will never be a satisfactory occupation unless it is put on some form of recognized basis. Today its big future is largely associated with school work and other public activities. It cannot co-ordinate with these other lines in a satisfactory way unless it adopts a scale of standards for itself, and it certainly cannot establish and hold to any standards unless there is some way of controlling those who enter into it for serious and regular activity.

Whether national (or state) license is the best, is a moot question. It is certainly one way. Though to many it might seem a bitter way, possibly it is the best way. After all today is the day of organization, and the music profession cannot expect to hold its own and be successful unless it is thoroughly and efficiently co-ordinated and organized.

Continued Vocal Study Essential

Cutting Down On Lessons Means Lessening of Singer's Ability

By Reinald Werrenrath

NOW that we are back to a "statu quo ante bellum" in most things, I think it is about time we were in music. By that I mean that artists generally, and singers most particularly, should settle down to more work—routine work. There was a time when every successful artist, *the most successful*, felt the necessity of a daily lesson whenever the exigencies of out of town concert or operatic work did not prevent it. The war with its military call to the other side, as well as its great demands for continual work in camps, hospitals, American Legion posts and various government, military and Red Cross benefits was too great a strain to permit of the same work that had been the singer's routine in previous years. The artist was exhausted mentally, physically and vocally, and his time was occupied with the immediate needs of his country.

Now that is all passed, and it is high time we got our feet on the ground and minds and vocal chords in the hands of our teachers. It may sound like the axiom our mothers used to preach to us as small boys when we shirked lessons or cribbed, to say that "a good pupil makes a good artist," but it's just as true in the case of grown-up boys. At least it is so in my case—when I work well, I sing well. We might make the slogan more dignified by a paraphrase—saying that a model or diligent student makes the great artist, but it means the same thing no matter how you put it. I have always maintained that the man or woman who comes to the point of saying or even feeling that they do not need vocal—and I mean just that—plain voice training—will either go on the rocks or has already been shipwrecked. *You cannot hear your own voice as it sounds to others.* The minute you begin to listen to your own tones and try to produce them as they reverberate in your own ear drums, you are lost. I know a bass who has a lovely voice, but who is going to pieces vocally because he is not studying. That is just the trouble, he is listening to himself. He emits sounds to the point of screaming. He sings a *ffff* almost all of the time and nearly deafens himself and just escapes blowing off the heads of his fellow artists who are singing next to him, in an oratorio, for instance—and yet he cannot be heard beyond the fifth row in the orchestra, and not at all when there is even a mild forte in the brass.

It cannot be done by oneself—you must be heard by a teacher, a specialist who makes you sense what sound waves are necessary; and how they must be produced in order to manifest the correct thing in the ears of the listener. Although I am a pretty busy man—I will have had ninety-six concerts and festivals this season, not to mention my recording dates, I still find time to study. Every day that I am in town, I get in from a half to an hour's hard study with my teacher, Percy Rector Stephens, and in this way I can correct all the bad vocal habits I usually manage to arrogate on the road. I think when such great artists as Geraldine Farrar, who has been our foremost and most successful prima donna for years past, realizes the necessity for continued voice study, that our young and less experienced artists can well afford to emulate her.

How Her Class Increased

A Sample Scene from Every-day Life That Will Suggest to Music Teachers a Consideration They Are Likely to Overlook

By Ada Mae Hoffrek

Scene—Mrs. Bedle's Drawing Room. A number of ladies sitting chatting

HOW is Jane getting along with her music, Mrs. Karson?" asked Mrs. Bedle as she smiled at her circle of afternoon callers.

"Not very well," Mrs. Karson replied, "she doesn't play anything yet in the way of pieces that father and I can understand. All her playing is studies, etudes, and exercises. If we ask her to play when we have guests, she plays what she calls a Sonata, and of course our guests thinks she can't play because they don't understand that form of music."

"That's just the trouble with my Ella," interrupted Mrs. Jordon, "she has taken lessons three years now and has not had a nice melody yet that we all can enjoy. Her teacher says she must not waste time on simple melodies, the masters come first."

"When Louise comes in from school," Mrs. Bedle said smilingly, "I will ask her to play a few pieces. She has studies, etudes, exercises, scales and all that too—but she also has some very nice, pretty pieces, which she plays for her father and me when she wants to entertain us. Every few months she gets a new one and she says when her teacher, Miss Maul, gives it to her she tells her it is for father and mother—'their piece,' and you must try and put forth a special effort to play it exceptionally well. She explains that father and mother probably get tired listening to the eternal scales and studies and complex selections and that they want something that they can sit down and listen to and enjoy without wondering what it is all about."

At this point in the conversation Louise arrived and was asked by her mother to entertain the ladies. She sat down at the piano and played several pretty melodious selections, which were enjoyed by every one. When she arose she was urged to render a few more. Her repertoire consisted of such selections as Wilson's "Wayside Chapel," Nevin's "Rosary"; Fischer's "Robin's Return"; Nymans "Silvery Waves"; Haydns "Gipsy Rondo," which were all new to this circle of mothers, all of whose children were studying music (the piano).

"Who is this Miss Maul and where does she live?" followed this little recital, by most of the ladies present.

They were given the desired information by Mrs. Bedle and her daughter, Louise, and when they departed they had decided to make her acquaintance for professional reasons.

During the weeks that followed many new pupils were added to Miss Maul's classes.

Conception the Basis of Interpretation

Every Well Trained Musician Should Balance His Study Between Conception and Interpretation, Not Slighting the Former

By George Henry Howard, Mus. Doc.

WHEN I sit at the organ improvising a prelude or postlude for the Sunday service, I am occasionally approached by some one who wishes to ask a question or perhaps a number of them, or by one who has some information to offer or instructions to give concerning the service. He or she wonders what it means if I cannot respond, and sometimes the question or the information is repeated as if it were a discourtesy on my part not to reply. Not one person in twenty seems to realize that my whole mind and heart and soul are engaged. Still less do they realize that to interrupt an organist in the midst of such an exercise is worse than to interrupt an orator during his discourse. *He* has only one current of thought to carry on at a time, while the skillful organist in improvising may have, and probably will have, six or seven, or eight or nine.

The orator might more reasonably attempt to answer questions in the breathing-places between his sentences. Imagine him before a large audience hanging breathless on his word, perhaps surrounded on the stage by numerous guests of honor, male and female, and among them and at his elbow, his wife. He is expatiating on the grandeur of patriotism. He says, "There are supreme moments in the history of a nation, when whole masses of people actuated by one grand impulse"—"Did you forget to order that butter," "No, no, I ordered it"—"rise to the dignity of one common and overpowering moral conviction and—"Did you tell Bridget to be sure and"—"sweep away every opposing force and to achieve grand victories for truth and right."

Such an incident as that is no more absurd than some of the experiences through which I have passed on Sunday mornings. Such an occurrence might be *possible* either to the orator or the organist without absolutely fatal result. But in the case of the organist we may be very sure that the interruption of the necessary intellectual effort would destroy his conceptions and reduce his improvisation to the level of a mere finger-wandering over the manuals, and the weakest platitudes in his expression.

The grand truth that musical life, or any true mode of life, is, ideally, complete living—that is, life of intellect, sensibility, will, heart, soul and spirit— is too often forgotten, not only by individuals but as well by institutions. Scholastic institutions such as academies, high schools, and colleges exalt intellect and reason at the expense of sensibility and will, while musical institutions often exalt sensibility and will above intellect and reason. Who can reasonably and safely affirm which is the greatest error?

The development of reason, reflection, observation and understanding must form a far larger portion of the work of music students than at present before the foundations of a fine art-life in music can be well laid. You will observe that these are all intellectual elements, of a musical life, and these are factors which are too often omitted. Progress is shown in some recently devised systems. It also is shown in the rapid strides of musical journalism in this country, and especially in a more reasonable tone.

The study of conception or the process of generating and conceiving music-ideas in the mind ought to have a far larger place in our music study. The study of interpretation will not take the place of the study of conception. Interpretation as usually studied is conducted with reference to some effect upon an audience, and in consequence the questions which concern one's study or practice draw one's thought away from the essence of the music itself to outward circumstances and surroundings. It also tends to develop unduly the self-consciousness of the student.

The study of conception, on the other hand, concerns itself with the inner realities of musical art, it strives to make musical ideas real, living, full of character, full of impelling, energizing power.

It is true that some few students are habitually introspective and more especially and in a larger measure than others need the studies and various kinds of practice which turn the thoughts outward toward a listener or a body of listeners like a public audience; and while it is true also that most or perhaps all students need training in both directions, yet the great majority need a far larger proportion than they usually have of those kinds of study which so enlarge, deepen and strengthen the musical conception that the performer gives expression to musical ideas as the over-mastering convictions of a deep experience, a lofty spirit and a full heart.

I may show the difference between the studies of interpretation and conception still more plainly perhaps by a few words of explanation. I do not intend to draw lines of distinction too sharply as though the two could always be kept apart.

In the study of interpretation the student asks, What did the composer intend at this point in this composition? How can I grasp the meaning fully? How can I present it?

But in the study of conception he asks himself much more searching questions. "How is it possible that I do not make this passage plainer, more vivid, more real to myself? What have I neglected? Here I have worked for months on this composition and yet fail to grasp its innermost sense. What lack I yet?" Do you see the significance of these questions? They are not the questions of one engaged in a study so much as the strivings of a soul after its necessary food, the hidden prizes of eternal truth which though within reach of all, are attained only by those who struggle for them.

Fred's Installment Plan

How a Young Student Taught Himself to Memorize by First Writing Out the Music

By Rena I. Carver

WHEN Fred came to me for lessons, I discovered that he had never memorized; that he thought he could never learn to memorize; and that he did not "believe in this memory business, anyway." Making a note of this condition, I dropped the subject until Fred and I became good friends.

One day when examining his theory and harmony writing tablets, I complimented him upon the neatness of his work and asked him if he had ever tried to copy music. Receiving a negative reply, I showed him some manuscript copies of difficult music; some of my own copying; and told him of the neatness of Mendelssohn's manuscripts. This interested him greatly and he said that he would like to copy something and learn all about it.

Picking up a sheet of my work I said, "Here is something that you might like to have as a model. I have completed only one sentence. See if you can get yours as nice as the model."

"Oh, how pretty!" he exclaimed. I gave him a music writing pen and a few directions.

At the beginning of the next lesson he said, "Won't you please look at my writing book first. I copied the music you gave me ten times before I did it without a mistake. I don't just understand about the stems yet, but I'm sure I use the correct stroke for the heads of the notes.

"This is splendid, Fred. Here is another sentence for you to copy. After you can do this correctly, write the music I gave you last lesson and add this to it. Perhaps you can do it all without a mistake," I encouraged him.

At the following lesson he confided that he had to write the two sentences twenty times before he was satisfied with them. I praised him and assured him that the ability to copy music correctly, neatly and rapidly would be of advantage to him sometime. Wagner and other composers had even found it a source of livelihood, when they could not sell their compositions.

"Now, Fred, try to play from your manuscript," I suggested. Fred was an excellent sight reader, but he soon turned to me with an apologetic smile. I told him that it was a fine thing to be able to play from manuscript, as a composer often asked other people to play his pieces for him, so that he could just listen and judge the effects to assure himself that the copy was correct before sending it to the publisher. Many years ago before printed music was so easy to obtain, musicians were more proficient in this respect. Fred spoke of a picture of Bach copying music by moonlight.

"Suppose for next lesson, you just try to read and play from your manuscript instead of writing," I added. He readily agreed and at the next lesson played it fluently and I noticed that he just glanced at the copy. This was the moment I had been waiting for so patiently.

I said, "Let us read from this copy now," and placed before him a manuscript identical in appearance to the first model and having the first few measures exactly like the model, but leading into a slightly different phrase.

He began to play with a glance now and then at the music. I let him play it through and then asked him to play it again. This time when he reached the change in the music and failed to observe it. I called his attention to it. Seeing a twinkle in my eye, he gave an embarrassed laugh and said, "I guess I wasn't thinking about the copy at all, but was just playing from something inside of me."

"And are you not glad that you had something inside of you to play from," I answered with a happy heart.

"Try it without the manuscript this time," I said and he played it without an error. Then I explained that he now knew the first part of a pretty piece, which I wished him to study and that he might copy another sentence for his next lesson.

Fred could play the whole piece from memory before he saw the printed copy and he always said that he had learned to memorize by "the installment plan."

Enlisting Father's Interest

It Is Well to Realize that Father Usually Holds the Purse-strings and to Arrange that He Be Kept in Touch With the Pupil's Progress

By Mae-Aileen Erb

PAYING the bills, unfortunately, is very often the only share which a father has in his child's music study. In the stress of his busy life, possibly ten or twelve weeks will slip by before it finally occurs to him that his little son has commenced lessons. He thereupon asks the boy to play, and, in the event of his being unable to do so, is much disappointed and comes to the conclusion that Billy is not making progress.

The teacher, awake to the business side of his profession, can obviate this by urging the child from the start, to tell his father all that he has learned at each lesson. This he should form the habit of doing on the evening of his lesson day. The practice of this weekly resumé, in addition to enlightening the parent, will impress the facts upon the pupil's mind, at the same time teaching him to express his thoughts lucidly. Thus, from week to week, the father will be kept in touch with the successive steps taken and will realize the amount of foundational work covered. In a thorough musical education there is much to be learned besides mere playing. If this plan is followed, the father, at the end of the first term, will not question the absence of a piece, but rather will he think with pride, "Billy surely is a bright youngster —its really wonderful how much he has learned about Music in this short time!"

Later, when the much coveted pieces begin to appear, the child should be encouraged to play frequently for his father and should take especial delight in surprising him with new ones, perfectly learn-

(*Continued on page* 14)

The Cure For Discouraged Pupils

Every Cause For Discouragement Can Be Conquered — The Teacher Is the Safest and Surest Guide

By Blanche M. Kelley

IT doubtless seems strange to most voice teachers that where a pupil is doing splendid work, suddenly, without any apparent reason, a great wave of discouragement sweeps over him. When in this state, the student is absolutely incapable of doing any kind of satisfactory work—much less attain the high standard he has once shown himself capable of. All of his physical and mental forces seem to block his every effort towards correct voice production. All of the body muscles become tense, especially the muscles of the throat, and not one answers the command of the will. The nerves are all unstrung, the pupil is unable to control himself, and is often moved to tears or to unusual contrariness, according to disposition.

To the pupil himself it appears that all his vocal work has been but a long succession of failures, that every one else has so surpassed his accomplishment that further effort is useless. He is so discouraged that he is tempted to give up all thought of a vocal profession, and to seek new lines of endeavor. This pupil can be rescued from this terrible despondency by the wise counsel of the thoughtful and far-seeing teacher.

A vocal pupil is usually sensitive. Sometimes his discouragement may be caused by the high artistic ideals of voice production; it may be caused by jealousy of the advancement of some pupil who was considered less talented; it may be because of the sudden realization that his former exalted opinion of himself was without foundation and that he is far from the artist he thought himself to be. There are many causes of discouragement.

When the state of mind is the result of the realization that the best efforts fall far below high artistic ideals, the situation is deplorable, but not without hope. It is well known that if one never tries, he will never fail—but neither will he succeed. The pupil often forgets that by constant failures he may be advancing toward his desired goal, and that his very failures are sure and certain stepping stones upward.

To such a pupil the teacher must be very kind and considerate. The teacher must make the pupil see the advancement made since the last effort, and make him understand that voice-culture, like Heaven, is not reached with a bound, but by the ladder that each one builds with patience and earnest endeavor. The teacher should also reveal to the pupil that even if he never does reach his ideal, he is better and happier from having a high standard than if he were satisfied with inferior work.

To the pupil himself it appears that all his vocal work has been but a long succession of failures, that every one else has so surpassed his accomplishment that further effort is useless. He is so discouraged that he is tempted to give up all thought of a vocal profession, and to seek new lines of endeavor. This pupil can be rescued from this terrible despondency by the wise counsel of the thoughtful and far-seeing teacher.

When the discouragement comes from pure jealousy, the problem is more serious, for this state of mind rests on the fundamentals of life itself. Commonly a girl will say: "Just see Miss R——. She has only studied a few weeks, and can already do what is impossible for me, and I have been here a year."

The habit of making comparisons is found in every school, and should not be encouraged by the teacher. The teacher should show the pupil that there may be a great difference of natural ability in Miss R. and herself. Perhaps the vocal apparatus may be constructed differently, or maybe Miss R. possesses a greater knowledge which has been acquired through the power to assimilate and apply to her own voice the tone qualities of great artists.

The pupil who is discouraged because of disillusionment regarding himself, can congratulate himself that at last he has reached a point where he can begin to advance. During his period of egotism and self-interestedness he was incapable of correct judgment. So if he will quietly accept his true rating and try to learn humbly and impartially from all sources, he will be surprised at his progress, and will be encouraged to go forward.

One great cause of discouragement is due to the pupil acquaintances and friends. Pupils will listen to what other people say and regard their opinions about the voice as "Law and Gospel." One person will say that a certain method is wrong because the great Mr. S——. does not use it. Another is sure that the pupil's voice will be ruined because he is taught to take tones too high or too low.

Pupils that give heed to these counsels deserve to be discouraged and disheartened. The people that give this advice are not being paid for it, and perhaps that is why they give it so freely. The teacher, on the other hand, is paid for advice, and because of his extended knowledge of voices and throat construction, is certainly much more competent to judge a pupil's capabilities than these would-be critics who have heard the voice occasionally and are unable to recognize correct qualities.

In each case of discouragement the teacher is the safest and surest guide, but the pupil must also take himself in hand, and drive out the "blue devils," regain his mental poise and confidence in his abilities, and then go loyally forward to conquer all obstacles without and within.

Monthly Teaching Analysis of a Composition

By Mortimer Wilson

At Sunday School*

By Louis Adolphe Coerne

THE greater intensity of the weather has led to the selection of a piece of lesser dimension, for the present analization. We, therefore take this opportunity to point out still further to the younger student the more salient "corners" of simple musical form and the content of development.

"At Sunday School" may be approached from the standpoint of the programmatic; that is, it is a dilineation of a mood. The composer has, at the outset, given the atmospherical touches which bring to the mind of the listener the simple hymn-tune style always heard wherever children join their voices in the singing of carols. Not that this is a religious composition—indeed it is far from that—and we fear that many so-called Sunday School tunes, which are regularly heard, are no nearer a real devotional spirit—nevertheless, the material here employed is indicative of the cheerfulness of a bright Sunday morning, with the soft colored lights filtering through the chancel windows and hovering over the assembled juvenile worshippers.

Materially, the piece is in the *key* of *G Major*. A *motive* (1) of one measure serves as the principal rhythmic and melodic germ throughout. This *motive* is lengthened into a two-measure *phrase* by a secondary *motive* (2) also of one measure but of a contrasting rhythm. These two one-measure rhythmic units will be noticed many times during the development of the piece. For instance, although the tones are different at the beginning of the second phrase (3) the rhythmic motive is the same transposed a third higher for the right hand. This method of development serves to assist the hearer to maintain interest in the original germanic unit, while at the same time new harmonic and melodic material is added to such rhythmic basis. This means of development is employed upon a much broader scale even in the masterpieces of music literature.

It is quite usual to find that the third *phrase* of a musical *period* is either the same as, or is a reversion in some form to, the first *phrase* of that period. However, in this instance the third *phrase* (4) departs from the first *motive* (1) of the first *phrase* and employs the rhythmic structure of the second *motive* (2) as the underlying rhythm. Then begins the fourth *phrase* (5) by re-suggesting the original rhythmic grouping of *phrase* 1. A repetition of the foregoing *period* begins (6) identically and continues without change until the third *phrase* (7) which is now laid in the Subdominant (*C Major*). The *E Flat* in the following measure produces merely the Minor Subdominant of a Major *key*, and in no way further changes the character of the tonality. The second *period* closes with a reversion (8) to the material which served as the close (5) of the first *period*, except now the key of G Major has been restored—the customary modulation to the Dominant (D Major) having occurred (5) at close of the first *period*. "Here ended the first" sectional grouping, usually designated as "*A*", or *first subject*, to be followed by "*B*" (*contrasting subject*) and a return to "*A*" (the reprisal) in general known as the song-form.

"At Sunday School" may be approached from the standpoint of the programmatic; that is, it is a delineation of a mood. The composer has, at the outset, given the atmospherical touches which bring to the mind of the listener the simple hymn-tune style always heard wherever children join their voices in the singing of carols.

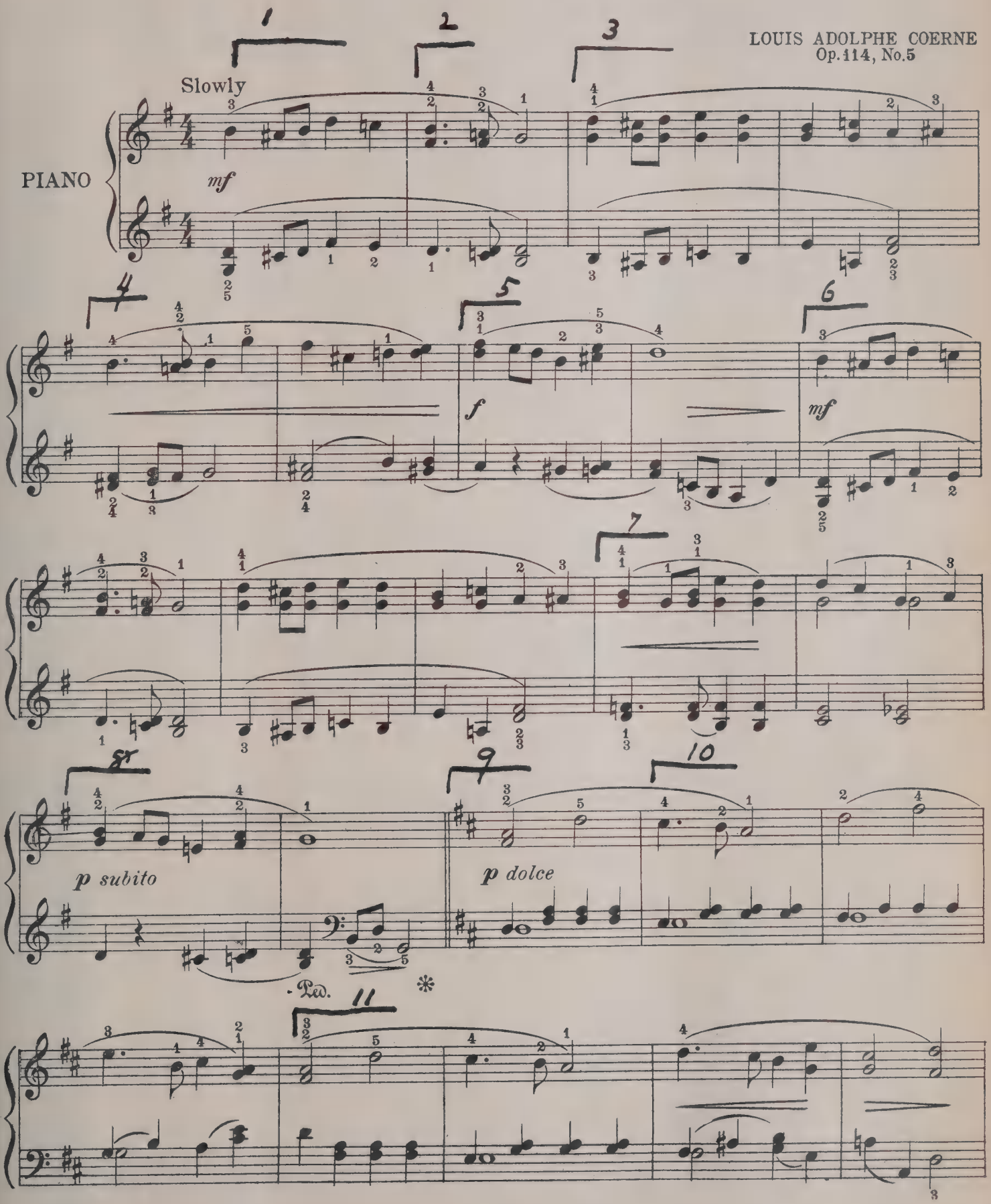
The *second subject* begins (9) with a contrasting rhythmic *motive*, in the Dominant (D Major), of broader melodic character but with a more rhythmically (not contrapuntally) moving accompaniment. Then the second *motive* (2) of the very first *phrase* returns (10) to finish this new two-measure *phrase*. The two following measures form the phrasial contrast and these are succeeded by a direct return (11) to the principal *phrase* of this *period*, and after two more measures which close this period, a direct repetition (12) of the *second subject* is made. There is much less of the religious spirit in this sectional grouping than in the first *period*. The marchlike character of the melody, together with the repetitive tonal accompaniment, are probably more suggestive of the restlessness of certain "younger Americans" who anticipate the last benediction with fond hopes of two plates of ice cream at the oncoming dinner hour.

To complete the song-form, the entire first sectional grouping now (13) returns in the original *key* and without changes. Attention may now be called to the practicality of the piece as material for teaching. Particularly for small hands, "At Sunday School" will be found advantageous as at no time is the interval of a *sixth* exceeded for either hand. The musical content requires a development of mental capacity not exceeding that of the average early "grade two" child while at the same time there is nothing banal or otherwise undignified here to be met. On the contrary there is a great deal of musical worth, which if imbibed by the child, will go far toward assisting with both technical and mental development. Were every teaching piece, given to young children, as suitable as this one we should have little of which to complain concerning the general growth of musical appreciation among the candidates of a rising musical generation.

*Oliver Ditson Co.

5. AT SUNDAY SCHOOL

LOUIS ADOLPHE COERNE
Op. 114, No. 5



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12

13

mf

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mf

poco rit.

p subito

Ped.

*

Watering Plants in the Educational Garden

The Teacher Who Has Planted the Seed, Has Taken On Also the Responsibility of Caring For the Plant as It Grows

By W. J. Baltzell

THIS is the season when gardening appeals to many of us. Some are particularly interested in the utilitarian side and put their thought, their time, and their work on vegetable gardens. Out of this they get not only wholesome, desirable food, but healthful exercise as well. Others turn to the beautiful and revel in flower gardens with their riot of color and wealth of pleasing perfume. And the more ambitious have extended their efforts and take to the farm.

The planting has been done, the ground has been hoed, weeds kept out, and still the looked-for growth does not come. Something is wrong. You have noticed a garden in which the plants appear wilted and drooping. At once you say to yourself: "Someone has neglected to supply water to those plants."

And perhaps you think on in this way and say: "The party who is responsible for this garden is careless and inefficient. He should not be entrusted with such work."

And if you are interested in life with all its problems and manifestations you may even go so far as to say to yourself: "These plants have in them the principle of life and growth, and if given the right care and attention they will come to fruition; they will produce useful food or the beautiful flower. How can anyone who loves God and his spirit as expressed in all creation be neglectful of these plants that cannot supply their own needs but must depend upon a higher intelligence and power? Their drooping leaves and stalks are mutely crying out for the drink they require. Their roots and innumerable rootlets have spread to the utmost to drain from the soil around them all the moisture available. Nature has failed to give the rain, the sun is drying up soil and plant. The man who gave this life an opportunity to grow is now neglecting the helpless plant."

There are other forms of life than plants. There are forms of life which are relatively as dependent upon others as are the plants of the garden. Can our children provide for their own development and growth into the usefulness which the world demands of them?

The writer in the Holy Word praised the beauty of the lily of the field and told us of the Heavenly Father's care for it. But the Son of God also told of the love which is poured out upon the innocent children and how they must be helped in their development.

Here is the message of this writing: The teacher to whom a pupil has been committed has accepted a sacred responsibility and this obligation he cannot discharge in a perfunctory way. He must, above all other things, see that the plants in his educational garden are in touch with a never failing supply of that nourishment which is essential to growth.

The work at the lesson is only a part of what the teacher should do. His influence, his directing purpose should be with the pupil throughout the week, and it should be vivid and effective at the practice periods so that the pupil is growing in tissue and making broader the roots of his growth every week.

It is not necessary to carry out the figure of speech and make parallels with various essentials in music education as being of the nature of moisture. The point to be made here is that a pupil must be as carefully nurtured and cultivated as the plants in our gardens. It is not sufficient for the teacher to be at the studio at the appointed hour, to hear the lesson, to make a comment of approval or criticism on it, and then assign a new lesson for the pupil to prepare.

The work at the lesson is only a part of what the teacher should do. His influence, his directing purpose should be with the pupil throughout the week, and it should be vivid and effective at the practice periods so that the pupil is growing in tissue and making broader the roots of his growth every week. That is to say, the teacher must not only give to the pupil the material for study, but he must furnish the pupil with a plan of study which shall lead to a mastery of the material.

To put the matter still more concretely: The teacher should take the pupil through the lesson assignment and make evident that problems centering around the technic, the fingering, the use of the pedal, the phrasing, the form, the rhythm, the harmony, the interpretation are understood and that they can be attacked efficiently. If it is advisable not to undertake all at the first lesson make the matter clear to the pupil. Show him how to work at the points you assign, how to use his mind in his study; encourage him to systematic effort, and to seek simple, direct, practical, scientific methods.

For example: Fingering has certain conventional principles which must be modified under other circumstances. If the fingering of a scale passage calls for passing the thumb under the fourth finger twice in succession instead of under the third and the fourth according to the common scale fingering, see that the pupil understands why the change is made. Or take a point in phrasing: A pupil has been told that the last note under a slur is to be shortened. In many cases the shortening occasions more or less of an accent as well, an unconscious effort on the part of pupils. Make sure that the pupil plays slurred groups as you want them played, not as he may play them by force of a careless habit which he has acquired.

It is to this careful attention to detail, to forming good habits, to overcoming bad habits that we allude when we use the term "watering the plants in the educational garden."

A CONFAB CORNER

A Department For the Exchange of Ideals, and Suggestions On Programs, Materials, and All Teaching Problems

MARGARET ANDERTON—In Charge

The Month's Message

August being an out-of-doorsy summer-porchy time, makes a fine Opportunity for our Musicians to start up the singing of Rounds and Catches. Most of the Music publishers issue books containing such. These need no instrument—just the human voice everyone possesses, they are easy to pick up and learn, and very good fun. Get even a very dull shy crowd started on them, at a picnic, a boat trip, or on the veranda, and how they will all enjoy it. They are infectious and make for good fellowship. Incidentally there is a good bit of musicality about them, and people always like the effectiveness of the sounds they can produce. Lead them off this summer, and see what happens.

Our Mail Bag

In *condensed* form, here are a few of the matters upon which we are asked for Information service, some of which spell Opportunity for Confab Corner Readers. All requests for music educational information from either Schools or from Parents should be made invariably by mail, as no advice can ever be given over the telephone. All information from Music teachers, as to the Instruments they teach, the subjects they cover, the fees they charge, the background of training they have, should also invariably be sent us by mail, and never over the telephone. There is neither obligation or fee attached to any of this. We simply wish to be of genuine music service to our Subscribers, and to our Readers, and to become quite accurately posted by direct personal knowledge of the facts, and of the needs. All information is under the strictest seal of confidence. No names are ever published, but nothing (such as you find below), is *ever* printed on these pages, *unless the full name and address* has been attached for our private files, and not then until *after* accurate and direct personal knowledge has been secured by us.

1—Where can I find a first-class Boarding School for my 3 musical daughters which will assure me their proper allotment of practise-time, a full and complete training in Musicianship, under an up-to-date thorough Professor of Music, an interested School Principal giving as full attention to their Music, equally with the ordinary College subjects?

2—Can you get me in touch with a 'Cellist willing to play with me weekly for mutual improvement and pleasure solely? Good music only.

3—I have a sub-normal son, age 10. Our medical man has recommended Music. Do you know of any Teacher of the ——— capable of teaching him properly?

4—I move my family to ———, Texas, this winter. How can I best find for them there a good Vocal (adult male), a Piano (3), and a Flute Teacher?

5—Where in New York City can we secure a 2-Piano room, and a Director of Ensemble reading of the Symphonies, once a week? What will such cost?

OUR MUSIC QUESTIONNAIRE

What is the probable origin of Music? Can YOU answer that offhand? Watch out for the answers to our Questionnaire.

What Popular Song contains the theme just lately of a well-known Chopin piece?

Our September issue will bring the right answer. Look for it.

CONSTRUCTIVE DON'TS.

DON'T encourage vulgar music this summer.

DON'T refuse to play for friends, or for your summer resort crowd.

DON'T corrupt yourself with Jazz-disease.

AN APPROPRIATE PILGRIM PIECE

A.D. 1620 by Edward MacDowell. Have you read the descriptive Story of this lovely and not difficult Piano piece?

The August Birthday Special

Cecile Chaminade—August 8th
Moritz Moszkowski—August 23rd

About Moszkowski

News of he saddest kind has reached us about Moszkowski, whose Birthday as you will see, falls on the 23rd of this month. Many a Musician reader has no doubt either studied at one time or another with this most cultured and charming Composer-teachers of Piano, or has given one of his tuneful pieces to a pupil, or is playing one or other of his very effective Salon numbers at a Concert, for they are "grateful" in the extreme. Do our readers know that this kindly, generous man is now enfeebled by long years of illness, and unable any longer to teach? With his means swept away by the exigencies of the recent devastating aftermath of the World War, he is at present dragging out in Paris his remaining days, lonely (his beloved daughter has died), sick, and practically without means for the bare necessities of medicine and food, let alone the luxuries he really ought to have. Many of his most popularly played Piano pieces are most unfortunately non-copyrighted, therefore he is deprived even of such royalty payments from the bountiful re-publishings of his own compositions, which would today, in his old age, mean so much to him, and from which America today is profiting, by being able to procure them so cheaply. Courtly, sensitive, uncomplaining, but suffering Moritz Moszkowski, we must hurry up, or it will be too late to help. Some of us are subscribing to make him a

Birthday present on this August 23rd, in the form of a Fund large enough to ease the remaining suffering years of his life here, and in token of our admiration of the Musician and the silent bravery of the Man. Would you like to join in this? If so, please act quickly. It can either be sent individually, or as from the Confab Corner Readers of The Musician, just as you wish, but if for a birthday greeting to reach Paris, 'twere well 'twere done quickly.

BOOKS WE HAVE READ AND RECOMMEND

For Teachers and Professionals

"Listening Lessons in Music," Agnes M. Fryberger with an Introduction by Osbourne McConathy, of Northwestern Univ. Summer School.

For Persons Non-Professional

"The Pilgrims and their History," Roland G. Usher.

For Little Children

The Story of the Pilgrim Fathers retold for Children—H. G. Tunnicliff.

Music in Summer Camps

We have had so many questions as to the quality of music and the possibilities of finding good music as a part of the Summer Camp life, that we shall be very glad to receive accurate first-hand descriptions from any of our Readers, who may know of such, and how and where it is going forward. We expect to give you a special article telling you all about it, for we are very keen about Music in Summer Camps, and expect to do some active participation in the way of seeing for ourselves as well, so in our autumn issue you may expect to read something interesting from us. Meantime, as we cannot be everywhere, write and tell us all you find out about it, too, or perhaps you are yourselves going to be a part of it somewhere.

Address all communications about it to *Confab Corner*, The Musician.

SUMMER PORCH BOOKS FOR LITTLE MUSICIANS TO READ

"Musicians in rhyme for Childhood time." By R. Crawford and L. M. Sill.

"The Story of Music and Musicians for Young readers." By Lucy C. W. Lillie.

The Dunning System

By Adda C. Eddy

Note—*Miss Eddy is one of the busiest teachers of Piano in Bellefontaine, Ohio, is an exponent of the above system of teaching Music, and is one of the accredited Normal Trainers in it for the Originator, who has the system she employs named after herself, as above.*

The object of the Dunning system is to teach the scientific rudiments of music in the most natural and interesting manner, and to endeavor to efface the difficulties which confront the pupil during the first years of music study. Mrs. Carrie Louise Dunning, a New York woman, is the originator of the system. After teaching in New York a number of years along old pedagogical lines, Mrs. Dunning was impressed by the lack of a general knowledge of the fundamental principles of music among American children. She adopted the slogan "America First" and began investigation and research into the mind and heart of the American child and his or her needs.

Her idea was that music, to fulfill its mission, should be a joy from the beginning. The child is specific—not general; is intelligent—not intellectual. Therefore she felt that means which appeal to the child nature and mental capacity should be used to first cultivate the love for music. Then by wise guidance she saw that their musical intelligence may be awakened naturally, and spontaneously by appealing to their reason and understanding; and, as each musical thought is presented, an object lesson is given with symbols used in the games with a thorough knowledge of both the child's nature and the elements of musical science, which entailed the invention and construction of an apparatus for presenting rhythm, ear-training, sight-reading and all musical essentials. This device teaches key-board harmony, modulation, transposing, composing, etc.; a thorough knowledge of the chords, using harmony names; no grotesque names are associated with plain musical terms. Technic is not forgotten, but with interesting songs the pupils develop the Leschetizky technic. They are also led into the study of musical appreciation and musical analysis. Mrs. Dunning has appointed 26 Normal teachers, who are teaching other teachers all over the United States, thus equipping them with a musical knowledge based upon science and art.

SUMMER PRACTISE

I pledge.....minutes a day. From Aug..... ..until Sept.....

Signed ..... pupil. My Teacher's name is.....

Address.....

DAY	Silent Gyms: Fingers	I Scale I Arpeg Which?	Special Diffs	New Piece	Music and Sight	Cards and Play	Old Pieces	Free-Will Work	Sings	Total Time
Mon.										
Tue.										
Wed.										
Thu.										
Fri.										
Sat.										
Sun.										

Just a Golden Hour of Music. What did you do This Week? Add Total Time here

By request we reprint this Practise Record. We shall indeed be pleased if teachers care to mail us the filled-in summers' records. We are glad to hear they are helping.—M. A.

"THE STRINGS"

A Master Work for Violinists

The attention of the writer was recently called to an educational work for violinists which is apparently unequalled by any other work in the English language, at least. The general title of this is *The Art and Science of Violin Playing*, by Harold Eisenberg.

The author describes it as "a practical and theoretical method for the development of classical, modern, and virtuoso technique", which is a big program for any one to conceive and work out. The plan of the work includes six volumes, the first of which, the one under present consideration, is devoted to Kreutzer's *Caprices* and their logical development as material for the student. This first volume contains 379 pages, large sheet music size, and presents the entire forty-two *Caprices* by Kreutzer in the original form with fingering and phrasing by the editor. But the pedagogic value is found in the studies and variants which the author has added to the *Caprices*.

For example: No. 2, the well-known *Caprice* in C major, which may be considered a sort of "perpetual motion"—for there is no break in the movement between the first and the last note—has 364 variants covering varieties of bowing, phrasing, accent, and other items of execution. One might almost say that from this one number, if the author's scheme be followed, a well-equipped player can develop a certain, brilliant technic for right arm and left hand.

Another much used number is the *Caprice* No. 13, in A major, which exploits the execution of broken chords with their passing from one string to a higher or lower, and the consequent wrist technic in the bowing arm. The tremendous detail which the author has lavished on his work is recognized when the reader notes that he has prepared 9 studies and 1495 bowing variants for this *Caprice*.

These two examples of the thoroughness with which Mr. Eisenberg has presented the problems of modern and virtuoso technic are sufficient, we feel certain, to interest every serious-minded violinist and teacher who wants to know intimately the principles upon which the masters of violin playing have based their achievement. Young players are fond of saying "I would give anything to play that way". But when the opportunity is presented they dodge the hard work. In this book Mr. Eisenberg has presented the material in an interesting and inspiring manner. No other work now available has perhaps as much as a tithe of the admirable and necessary detail.

If some one asks, why all this elaborate series of variants, we reply in the words of the author: "Bowing is almost universally the weakest point in the violinist's equipment. This book contains a complete set of bowing studies dealing with all the fundamental and secondary strokes, in every possible form, on one string and across two, three, and four strings. The original *Caprices* are supplemented with 281 adaptations to which are added 5702 bowing variants. The whole covers the most important principles of right and left hand technique, tone production, metre, rhythm, dynamics, and phrasing."

Enlisting Father's Interest

(*Continued from page 6*)

ed, on his birthday or around a holiday season.

The advantages which accrue from taking the father into consideration must not be estimated lightly. They are of three-fold value. First, to the teacher: by calling the father's constant attention to the thorough instruction given to the child.

Second, to the father: his interest in Music aroused, he will derive increasing pleasure with each succeeding year of the child's study.

Third, to the child: the success of many a musician has been attributed to a mother's untiring interest and inspiration, but is not one doubly blessed to have both father and mother in close and loving sympathy with one's aims and ambitions?

A Psychological Study of the Musician's Mind

MUCH has been written and spoken about the artistic temperament, particularly as regards musicians, but rarely has anyone systematically gone about the task of analyzing, from a scientific and psychological viewpoint, the mind of the musician. For this reason Antoinette Feleky's books* *The Musician's Mind*, is of great value. In gathering the material for her research the author sent a questionnaire to one hundred leading musicians and teachers, which embodied three sets of questions, relative to what she termed the "Learning Process", the "Teaching Process", and "Performance". Under the first heading she asked, "When you were a student of music, what was most helpful in your studies?", "What traits in your teacher affected you most?", etc. Under the teaching process there were such queries as: "In teaching, do you first try to form habits in your pupils, presenting principles later?", and "How important do you think unconscious imitation is in learning?"

The questions which come under the head of "Performance" bring to the light the reactions of artists on the concert platform, and we find such questions answered as, "Does actually having the emotion at the moment of playing help you to play well?", "Do you feel a skeptical audience?", and "After a performance, are you tired or exhausted? If so, is it due to the physical effort used, or to emotional strain?"

Miss Feleky then devotes the first half of her book to the answers to the questions, and the second part is given over to a psychological study of the answers. The work is done in an authoritative manner, and musicians in every branch of the art will profit from a careful study of this analysis.

**The Musician's Mind, by Antoinette Feleky: New York, Pioneer Publishing Company, pp. 108.*

PIANO POINTERS

How Long Shall We Study?

A teacher of long experience related an interesting account of a conversation he had with the father of one of his pupils. This father met him on one occasion at a meeting of a lodge and said:

"Ed, I'm thinking of stopping my girl's lessons. She doesn't seem to be making much progress considering that she has been studying about five or more years. As a business man I am inclined to think the lessons a rather poor investment for the time and money spent on the girl."

The teacher was disturbed for a moment or two, not because of the loss of the pupil, but because of the apparent reflection upon his ability to secure results. After a moment's thought he replied:

"Before you decide this matter let me make a report to you as to the number of times she has been with me for lessons. Five years seems a long time, it is true. But without reflecting on the girl's work as a pupil it is fair to say that she has not been the most regular and consistent pupil I have had. Let's look the matter over in a business way."

This was agreed. When he reached his studio the teacher examined his records and found that during the course of the five years during which the girl had been coming to him for instruction she had attended just about one hundred and fifty lessons, an average of thirty to the year, just a little better than one every two weeks. Taking the record of the more faithful pupils as a standard gave a minimum of seventy-five lessons per year. On this basis the girl in question had received the equivalent of no more than two years of lessons.

When this was demonstrated to the father he changed his mind and said that it was apparently up to him to get the girl down to work of the right kind, and make it efficient. The result was that the next year showed a remarkable improvement.

This improvement was not merely a matter of putting more time to practice—that was one of the means—but in the quality of the practice and the study. To spend five, six, and more hours a day in practice is not advisable for the average student. A minimum of two hours daily is perhaps nearly if not quite right; three and four may not be too much for many pupils.

The idea back of the practice is important. If the player has in mind merely to develop technical skill, that phase of ability which leads to virtuosity, a mistake may be made. To specialize is desirable in the case of many students; but to exclude everything which does not closely concern that specialty is a dangerous exaggeration. The teacher who tries to form playing machines and nothing beyond that is not a good and a safe instructor. To lead young students to believe that progress depends mainly on the number of hours devoted to study and practice is a bad error. Other factors enter into the matter.

Recently the present writer came across a helpful book by a French author which quotes a number of statements that should interest the thoughtful reader. We have translated some of these for this column.

The worth of a virtuoso is not a direct result of the number of hours spent at the piano, but rather in the degree of attention given to the position of the hands, the observance of the fingers, the attack of the key. (Hebert.)

The progress of the pupil depends more upon the conscientious care given to the studies rather than upon the number of hours passed at the keyboard. The will and reflection give better results than long hours used without judgment. . . . It is necessary to concentrate all the attention, to observe, to listen, so as to avoid those faults which the power of routine later makes so difficult to correct. (Marmontel.)

One is able to work without practising. (Condillac.)

The correction of my mechanism is the consequence of my method of practice and not of the time during which I practised. (Demeny.)

Physiological laws condemn all study too prolonged; the laws of musical esthetics also condemn it. In music education the organic function of study is that of poisons: it is medicinal in weak doses, but destructive in strong. (Marie Jaell.)

To know how to work efficiently makes it possible to diminish very materially the time passed in study.

Knopf Goes Abroad

H. R. Knopf, president of H. R. Knopf & Sons, violin makers of 145 West 45th Street, New York City, recently sailed for Europe to visit Germany, Denmark, Czecho-Slovakia, Austria, France, Belgium, and England. Mr. Knopf will search these countries for rare old violins, which a number of concert artists have asked him to secure for them, and he will also seek to procure a stock of violins, cellos, bows, etc., for the firm's regular trade. A number of schools and conservatories have asked Mr. Knopf to provide for them a violin outfit at a low price, but at the same time of the finest quality.

Schirmer's Biography Course

One of the recent issues of G. Schirmer's Course in Contemporary Musical Biography is devoted to R. Huntington Woodman, the composer. This uniform series of booklets issued by the house of Schirmer is intended to give comprehensive study material, free of charge, to clubs, societies and individuals interested in contemporary music and its composers. This issue devotes twelve pages to a comprehensive biography of Mr. Woodman, and the latter pages are given over to a list of his compositions.

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THE TEACHER OF SINGING

For the Amateur Singer

You have heard some one say—and this is most common in regard to a choir singer—"I have heard these 'cultivated' singers, but give me the 'natural singer.'" And then this self-elected critic tells you about some wonderful soprano or alto who sings in the church he attends and adds with impressive emphasis "and she never took a lesson in her life."

Four such singers, "natural singers," furnished the incentive for the very clever text prepared and published several years ago under the title *The Polychrome Lessons*, by Frederick Root. To set the stage let us quote from the first paragraph of the book. The four singers referred to are "four friends who have sung together for some time in a desultory way for amusement. At length they have found that they are being looked upon as something better than commonplace singers, and that they are in constant demand for occasions where quartets, trios, duets, or solos seem to enhance the interest and lubricate the wheels of sociability. These four friends do not rate themselves above the average of every-day singers. Every time they sing they realize that they do not know how to use their voices for the finer effects. As circumstances continue to thrust certain musical responsibilities upon them they begin to consider what they can do to assume these with credit. At last they decide to go to Prof. Polychrome for lessons."

Having sung together so much they wish to take their lessons as a class but are in doubt as to the practicability, because the voices were all different in compass. The Professor's reply was that the essential principles are the same for all; during the course of the hour each would receive such individual attention as seemed necessary, and would learn much by hearing the others.

With this as a plan, the author, the late Frederick W. Root, of Chicago, prepared what he called "a complete course of voice development upon a new plan, adapted equally well to the needs of soprano, alto, tenor, and bass.

The working out of the details of the instruction is unique in that it is in the conversational form: Questions are asked by each of the four students, with replies by the teacher, and many independent observations. The result is not the ordinary academic, cut-and-dried text-book presentation of the subject of voice development but a lively, interesting, practical talk on the many little details of vocal study, with a multitude of pungent statements by the "Professor" growing out of the long and varied experience of the author. Here are a few somewhat epigrammatic remarks:

"A method of singing is a bundle of habits. If these habits are all right at the start you may sing arias or anything else without changing your habits. . . . You would better practise softly at first and for a time to form your habits securely enough.

"This *m** exercise is a safe and effective way to make the pupil conscious of the process which correctly places or resonates the voice.

"Almost every one has an idea of how he or she wishes the voice to sound, and that idea is modeled upon somebody else whom the student admires as a singer." The reviewer adds that this is one of the most stubborn obstacles the teacher must combat. Pupils will distort a statement of clear simple instruction to make it conform, more or less, to preconceived ideas as to the kind of a tone they should sing.

*Humming.

Mr. Root works out his plan in the course of twelve chapters and a supplement which present about ninety exercises, each one to work out an essential point in a good vocal technic. The experienced teacher can well afford to study every one of these exercises and adapt them to his own work.

A Rule for Breath Control

Some time ago the Editor of *The Musician* received a letter from a correspondent which asked for a list of books on the subject of singing, and especially "all about breathing".

The latter is really a rather large order, is it not? "All about breathing" may make a good singer; and it may fill the student's head with so much ill-digested material as to be a disadvantage.

The distinguished English baritone, Plunket Greene, put in book form his ideas on singing and interpretation under the title *Interpretation in Song*. He gives two rules for breathing, of which we shall quote only the first:

Lift the chest as high as ever it will go, and keep it there throughout the whole process of singing, from a single note to a song.

The present writer is aware that some teachers will claim this is all wrong. But mark that Mr. Greene does not say breathe in the upper part of the chest, but "lift" the chest, a mechanical or muscular effort and action. He adds that the object of the raised chest is threefold:

1. To get it out of the way and give free play to the lungs.
2. To increase resonance of the voice.
3. To give "presence".

By way of comment he says: "A flat-chested Wotan would be laughed off the stage; why not an "abdominal" Elijah?

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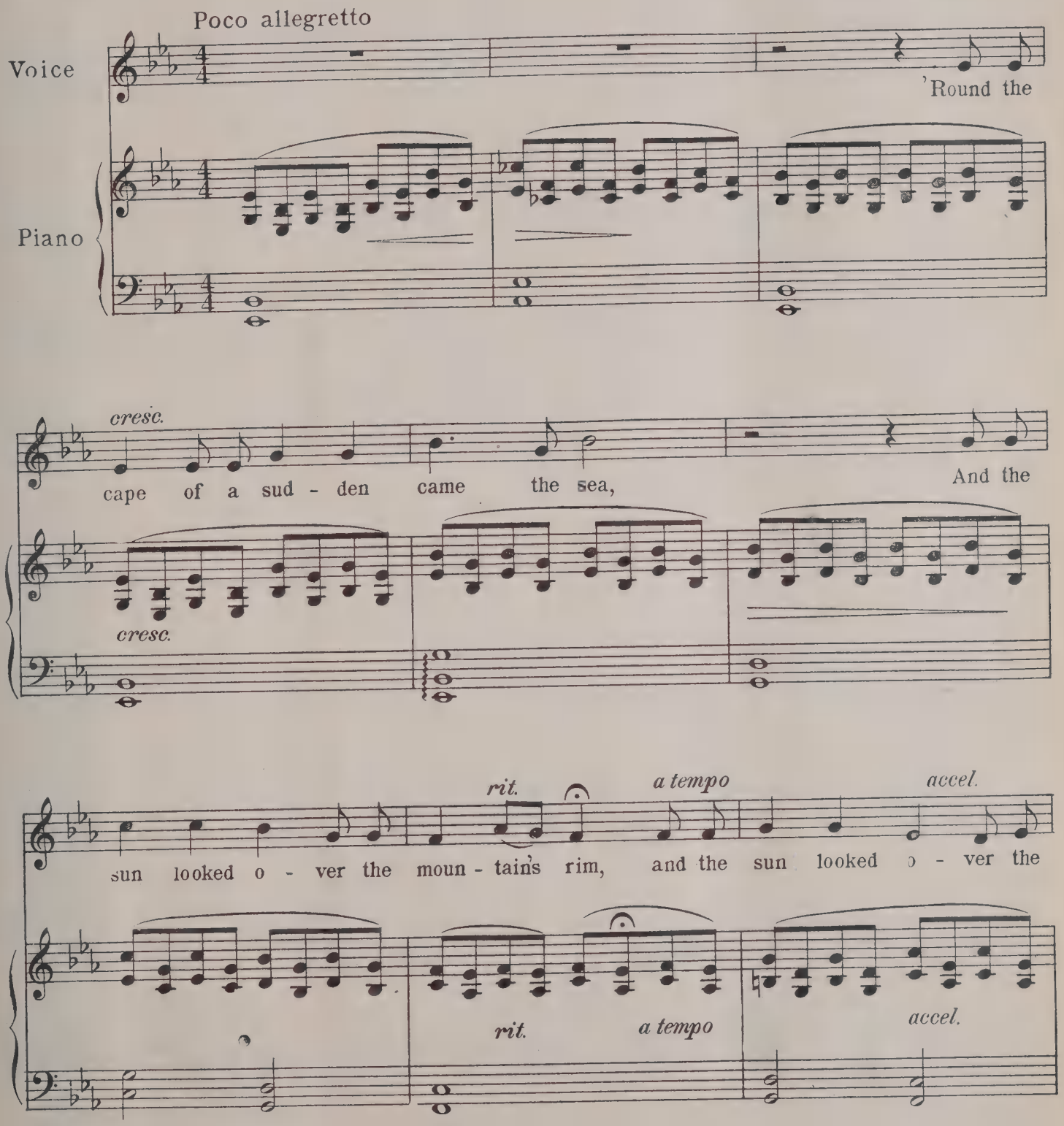
2

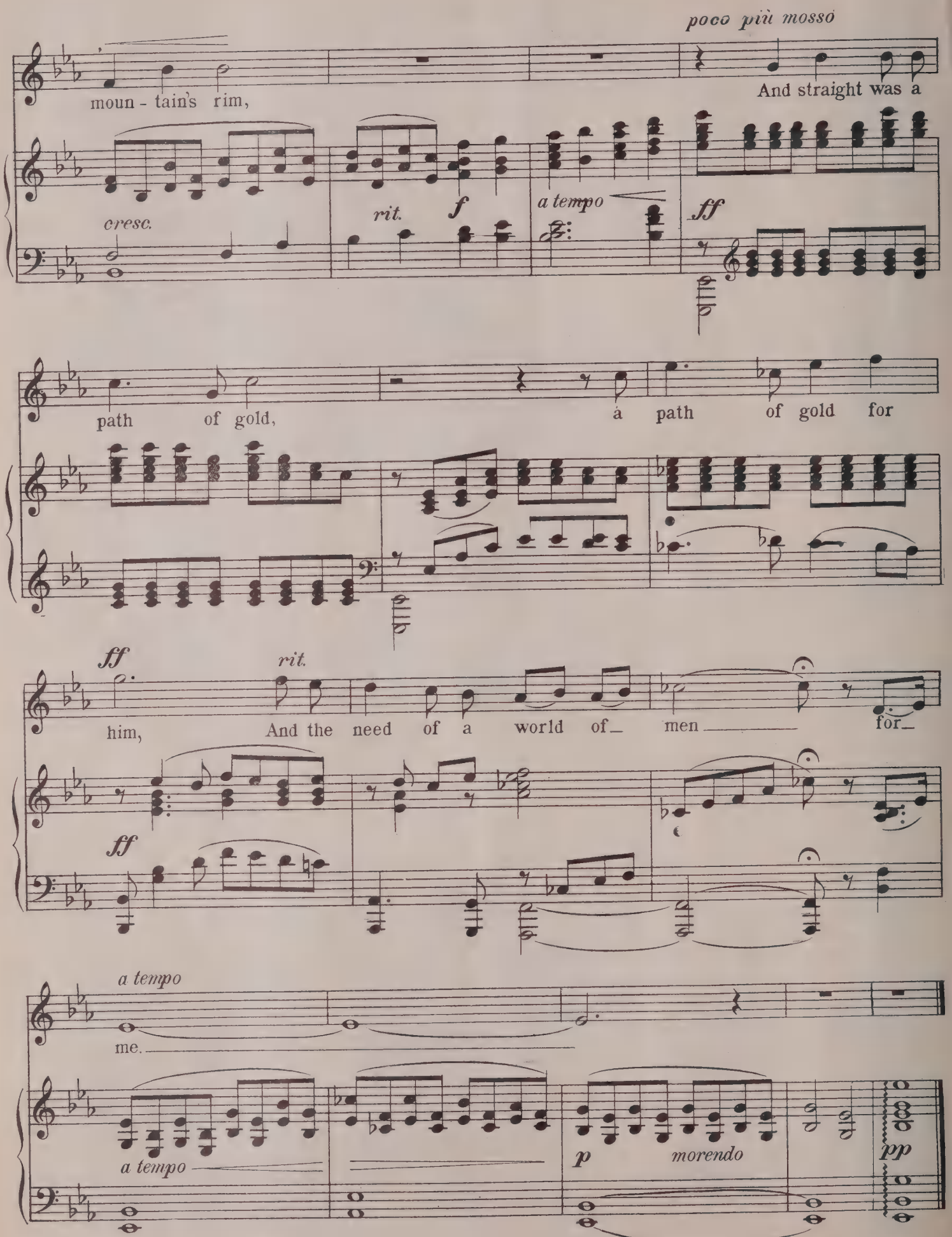
Parting at Morning

Poem by
Robert Browning

Music by
Anne Stratton Miller



270 c Copyright, 1920, by Harold Flammer, Inc.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me.
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morendo
pp

SCHOOL MUSIC

HOWARD CLARKE DAVIS, *Assistant Editor in Charge*

Tone

As a result of our article on "good music" in the March number of THE MUSICIAN the request has been made by a supervisor in Mississippi that we give an outline of a plan for securing and retaining the good tone mentioned therein, and we gladly do so in the following paragraphs.

Hundreds of books have been written on the care and training of the child voice, particularly that of the boy. Probably if a conflagration were to suddenly consume all of them the important parts could be rewritten on a few typewritten pages. Without doubt they have all served their purpose in the evolution of vocal training, but the points in which they differ are so few and the subjects which they treat are so near alike that it is comparatively easy to restate them in a few words.

For all practical purposes the so-called "break" in any voice, particularly that of the child, occurs at first space. Those notes produced above that pitch may be said to be in the head voice; those below, in the chest voice. We understand that they are all produced by the vocal chords in the larynx but by their peculiar quality and the resonance employed they seem to sound either in the head or the chest, according as the number of vibrations are increased or decreased.

Any tone somewhere near the middle of the head voice register will do as one upon which to begin a voice exercise. Suppose we say we will start on the tone, b flat, third line. Many vowel sounds are used as vocalizing agents but none have been found to excel the syllable "loo" or its derivative "loh." This syllable "loh" is really the word "low" without the "w". Try it, and see just what position the mouth assumes. Note how the lips must come forward; the jaw drops and the tone naturally comes straight up the throat and hits the upper palate, thereby producing resonance. The only reason it does this is because there isn't anything else to do. Using this vowel there is no other position of the mouth possible. Now, suppose we require the children to sing "Loh" on a b flat and successively on tones a half step higher each time until they have reached e flat, fourth space. This is as high as the average pitch pipe, or they might as easily go to f or f sharp. They have been obliged to sing in the head voice. The boy who sells papers or plays ball will find he is singing in a new voice which up to that time was entirely unknown to him. Under no circumstances should he be started on a pitch higher than the middle of his head register, which is very near b flat. By easy stages —half steps upward—he soon becomes accustomed to the new way and sings the head tone with as much ease as the lower chest tone to which he has been accustomed. Care should be used that each one of these tones be sung with a good supply of breath and that sufficient pause be made between each two tones to allow the children to relax their throats before singing another tone. They should also sustain the tone as long as it is comfortable.

When this has been done, require them to sing a descending scale starting on the highest note they have sung in the first way, probably e flat, fourth space. This will take them down across the "break" and one tone into the chest register, so-called. Next, let them sing a descending scale on d and so on each time beginning the scale one half step lower. Many third and fourth grades will sing a descending scale starting on g second line and carrying it down through the chest range retaining the head quality the entire way.

Like all exercises this method is of no use unless it is followed up daily. It will be of no avail unless it is followed religiously as planned. It is not enough to sing one or two scales in a haphazard way with no thought or constructive criticism. Every music lesson should be prefaced by a voice drill. It will produce results which are scarcely to be credited if used faithfully.

Another vital feature in producing fine tone is that of example. It is well enough for the teacher to say to the pupils to do thus and so but unless the children can "visualize" the tone, that is, hear it subconsciously, they will make little headway. Children delight in imagery. Crystalize your idea in the form of an image or other definite form and they will grasp it almost immediately. It has been found that the conception of a boat whistle a long way off will do more than anything else to set a standard in the child's mind of what one desires in the matter of tone. Don't be silly about it, because while they like imagery, they abominate anything which makes them seem to be babies. They prefer to be treated as though they had brains. A dignified statement of what you desire will bring the results as well as a lot of baby talk.

The importance of good tone cannot be minimized. The writer has recently visited schools in three of the larger western cities. In two the work was of a more pretentious nature than the third. And yet, after hearing the fine tone in that city one was forced to conclude that the work was much more pleasing—was better music—than the other two. It also left its imprint in the form of better classroom atmosphere, better spirit and better appreciation of the music being sung.

Eastern Session of Normal Methods

The Eastern Session of the American Institute of Normal Methods, under the direction of Silver, Burdett and Company of Boston, completed its thirty-first year on July 27. As in previous seasons, the Eastern Session was held at Lasell Seminary in Auburndale, Mass., and continued for three weeks. The attendance was unusually large, and the various classes and departments were in highly capable hands. The Director was Osbourne McConathy, now at the head of the School Music Department of Northwestern University, and the Faculty consisted of Frederic W. Archibald, Supervisor of Music in the Framingham and Salem Normal Schools; Henry E. Whittemore, Supervisor of Music in Manchester, N. H. (also recently elected President of the Eastern Supervisor's Conference); Miss Grace E. Pierce, Supervisor of Music in Arlington, Mass.; Miss Mabel E.

(*Continued on page* 20)

Summer Music in New York

For the past few seasons the world's greatest summer resort has given its residents, transient and permanent, a goodly portion of music of the best order. Those teachers and students who come to the many New York summer music schools need never feel that because of the closed concert halls they will not be able to hear orchestral music and eminent soloists, for in addition to the Goldman band concerts on the Columbia University Green, the symphony concerts in the Lewisohn Stadium are this year being held under the baton of one of our greatest native composers, Henry Hadley. When Mr. Hadley lays down his baton at the middle of the season none other than Victor Herbert will be his successor.

The Goldman band concerts started early in June, and Edwin Franko Goldman proved that his "symphony orchestra in brass" was truly worthy of that title. The concerts have been held on Monday, Wednesday and Friday of each week and in addition to the instrumental numbers the usual soloists have been added as an extra attraction. Among these have been Percy Grainger, who conducted the band in several of his own compositions; Helen Stover, Ernest Williams, and others. The concerts are free to the public, and passes of admission may be secured by writing the management.

The Stadium series opened July 7th, and concerts will be held nightly throughout the summer. The first program was entirely devoted to the works of Wagner, and included the Rienzi overture and selections from Siegfried, the Walkuere, Meistersinger, the Rhinegold, and Tannhauser. John Powell was the first soloist and appeared at the second concert with the orchestra, playing Liszt's Hungarian Fantasy. At this concert the orchestra played Dvorak's New World Symphony, and Biget's L'Arlé-Sienne Suite. The third program was purely instrumental and the composers represented were Flotow, Grieg, Mendelssohn, Hadley, Dukas, Liszt, Strauss and Tschaikowski. Other soloists announced include Julia Claussen, Rafaelo Diaz, Elias Breeskin, Clarence Whitehill, Helen Stanley, Leo Ornstein, Inez Barbour, Cornelius Van Vliet, Nina Kososhetz and Estelle Hughes. Among the American compositions that will be featured on the program are the Negro Carnival by Carl Busch, Paul Lanin's Plantation Song and Harlequin, Hendriks' Suite Esthetique, and two Indian dances by Skilton.

School Music

(*Continued from page* 19)

Bray, Supervisor of Music in the State Normal School, Trenton, N. J.; Mrs. Nellie W. Shaw, formerly Supervisor of Music in Montpelier, Vermont, and Miss Maud M. Howes, Supervisor of Music in Quincy, Mass. Charles E. Griffith, Jr., of Boston, who directs the Lasell Seminary orchestra, gave the Institute instrumentalists the benefits of experience in that capacity. An added interest was given the Session this year by the presence, as lecturer, of Professor Moore of Dartmouth, an eminent psychologist, and also of Henry L. Gideon of Boston, well known as an organist and lecturer upon music. Mr. Gideon was enrolled as a pupil, but he conducted a class in folk-dancing, and together with Miss Pierce gave an interesting lecture recital on folk-music.

Hand Books For the Class Room

Public and private schools throughout the country will welcome the new handbooks by C. Irving Valentine, entitled "Essentials of Music." * Mr. Valentine is chairman of the music department of the Newtown High School, New York City, and the work he has done in these books is undoubtedly the product of practical experience in this kind of teaching.

The booklets are written in the form of text and reference books with study assignments and progress problems. With each lesson is provided a ruled page for the pupils exercises in scale writing and general musical notation, and a line for the signatures of the teacher who has corrected the work of the student. The first volume begins with quotations about music, definitions of music, and then starts with a clear description of the piano keyboard. The following lessons take up the subjects of key positions, the great staff, chromatic signs, treble and bass clefs, pitch names, notes and rests, metre, rhythm, terminology, etc., all in the order named. At the back of each volume is a progress record giving the proper rating to the work the pupil has done.

The second volume starts with the number names of the intervals. Then come the tetrachords, the major scale, tables of major sharp keys and major flat keys, the chromatic scale, the minor scales (all kinds), the C clef, soprano, alto and tenor clefs, transposing and finally triads, and the principles of elementary harmony.

The advantages of these books in the school room are quite obvious. The pupil who faithfully does the work assigned will have gained a thorough groundwork for his future musical education, and will be possessed of a knowledge of the theory of music that will lead to greater appreciation of the music he hears, sings or plays in the future. The author of the books is to be congratulated on the clarity and thoroughness with which he has presented his subject.

Essentials of Music, Books 1 and 2, by C. Irving Valentine: New York, A. S. Barnes & Company.

Northwestern Summer School

The summer session of the Northwestern University School of Music, Evanston, Ill., is now in full swing. The summer school opened on June 27th, and it will hold its sessions until August 6th. The administrative officers are Walter Dill Scott, president of the university; Peter Christian Lutkin, dean; Osbourne McConathy, director, and Irving Hamlin, secretary. Prominent members of the faculty are Mr. McConathy, Harold E. Knapp, Louis N. Dodge, L. R. Blackman, Day Williams, and Victor Garwood and twenty-four others. The courses are divided into three groups: Applied music, which consist of individual half-hour lessons in vocal and instrumental music; theory, and public school music, a group of allied studies forming a course in methods.

CHOIR AND ORGAN

Conducted by H. C. Macdougall

The Organist's Profession

VIII.

MUNICIPAL ORGANISTS (Continued)

Evansville, Indiana, a city of 85,000 people, has a Memorial Coliseum seating 3500, with a Moller organ of four manuals and 101 speaking stops. The municipal organist is the well known composer and recitalist, James Robert Gillette.

The organ was installed in 1919 and Mr. Gillette has been connected with the position ever since. His duties are to give forty recitals on Sunday afternoons and to play when called upon by the City Organ Commission. The Coliseum organ is not used for pupils' practice. The salary is not made public, but it is generally understood that the Municipal Organist is, by reason of that post, also organist in one of the principal churches in town, and director of the department of music in Evansville College. Taken together the combined salaries reach an attractive figure.

To the questions "Do you find it possible to further the cause of good music?" and "Is the post one for which a young man may profitably prepare?" Mr. Gillette answers "Yes", but does not amplify.

It was in 1886 that Mr. Gillette was born, and he graduated from Syracuse University in 1912. For some years he was connected with Wesleyan College, Macon, Georgia, and it was while there that he wrote many of the pieces that have secured for him a well-deserved popularity.

(*To be continued*)

THE SAMUEL A. BALDWIN RECITALS

"About this time look out for the book of programmes of Professor Baldwin's organ recitals" you will find in your musical "Old Farmer's Almanac" under date of June 30. Punctually the book has appeared and gives as much evidence as ever of Professor Baldwin's versatility in performing and in programme making. I know of no one who exceeds him in these respects. It is interesting to note how much broader, how much wider in appeal are the programmes of the municipal organists than are those of the organists who follow their own predilections closely or are devoted to a somewhat narrow range of schools. Every organist ought to possess one of these compendiums of organ literature (for that is what the little book amounts to), and I imagine that a letter addressed to Professor S. A. Baldwin, care of the College of the City of New York, N. Y. City, with a stamped and self-addressed envelope for reply will elicit its price.

In view of the really extraordinary usefulness of this book of sixty programmes I venture to suggest to Professor Baldwin (1) that the price for which the book will be sent post-paid ought to appear on the cover, (2) that young organists, organ teachers, and even recitalists of considerable experience would welcome the publisher's name in connection with the less well-known pieces and novelties, and (3) that he can thus materially aid in the spread of the best in organ music.

FUNDAMENTALS IN CHOIR SINGING

VI.

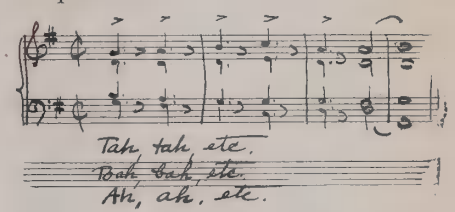
ATTACK

There are various difficulties in the way of securing from a choir a prompt singing of the very first chord. These difficulties are sometimes to be found in the choir itself, and sometimes outside it.

Choir-masters who stand in front of the choir beating time may well be careful to use the method of beating time used by orchestral conductors. It is true that a choir will respond equally well to any sort of time-beating that easily suggests speed and nuance; but why should directors use a method that will be incomprehensible to a good orchestral player? It is just as easy to use the orthodox motions in conducting as to direct in the manner of a student leading a college glee club. If a director is able to beat time intelligently in the orchestral manner he will find himself at home under any circumstances, whether it be directing a performance of an anthem with a Violin, Violoncello and Harp accompaniment, or a performance of the *Messiah* with full orchestra. Orchestral musicians—and often rightly—think organists and choir directors are shiftless, irresponsible and inexact musicians.

If a choirmaster's beat is not precise, clear, how can the choir tell when it is to sing? And if the exact time at which the singing is to begin is not known, what becomes of the attack?

But inattention on the part of singers is the common cause of a slipshod start. The following phrase will serve as well as anything else for practice:



It may be begun as low as E flat, and raised by semitones as high as seems practicable. It must be memorized so that the singers shall look at the director. The chords, save the sixth and seventh, are separated by rests, giving a chance for attack on every chord; the sixth and seventh chords may well be sung with a melting *legato*. The initials *T* and *B* help very much in the attack, and their omission in *AH* will serve to show whether or not the choir has accomplished anything.

A good attack means singing at precisely the right moment, and is particularly applied to the first chord or sound to be sung. It is

(*Continued on page 27*)

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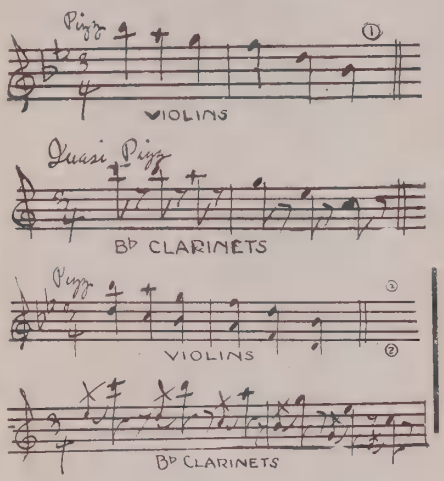
WIND INSTRUMENTS

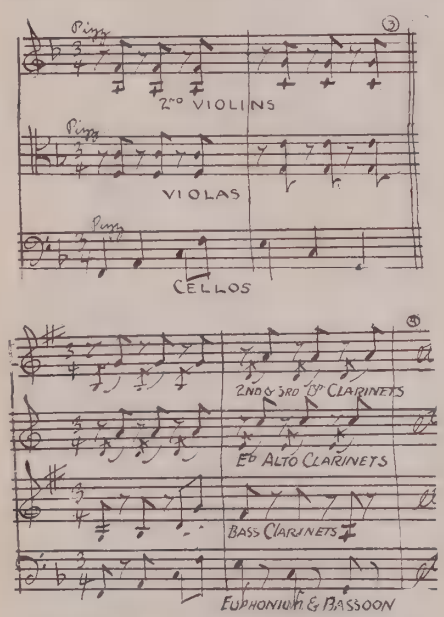
Conducted by Lieut. William C. White
Principal, United States Army Band Leaders' School

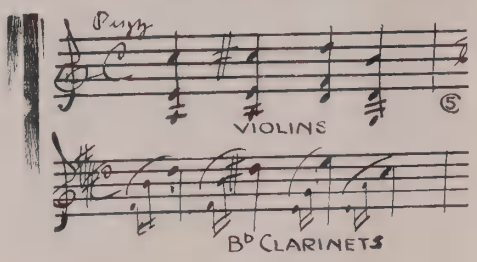
Military Band Arranging

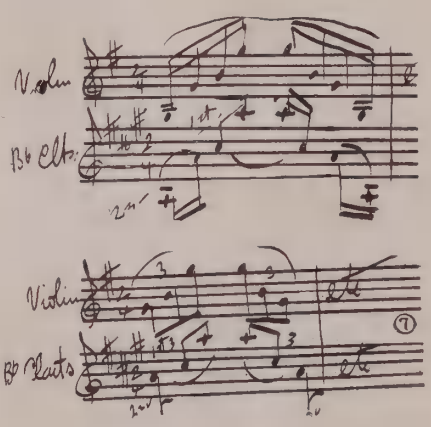
In arranging from orchestra scores for military band, pizzicato parts for the strings should be transcribed for clarinets as follows:



Double stop pizzicato accompaniments for the 2nd Violins, Violas and Cellos of the orchestra may be transcribed for band as follows:



In No. 2 and 3 the double notes may be divided among separate players if desired. However, the grace note effect, while more difficult to play, is the best imitation of the orchestra pizzicato. Chord pizzicato passages of more than two notes may be written for the Clarinets by using the double acciacatura, see example No. 5.

This style is applicable to slow tempo only: in MODERATO or ALLEGRO the principal notes only should be played, staccato.

Arpoggies of the common chord variety are not difficult for the Clarinets. However, the ascending and descending type, easily produced on the Violin and Viola is rapid tempo, are not so easy, and, to secure an effective performance of them, they should be distributed between two Clarinets, the 2nd clarinet playing the first two ascending notes, also the last two descending ones of the group in chords containing eight notes to a complete ascending and descending group. The 1st Clarinet playing the upper notes in each case (see example).

In the Triplet style, the 2nd clarinet may play the first and last note of each group as illustrated.

Muted passages for strings should be transcribed for the band reeds *PPP* in order to reduce as much as possible the intensity of sound. If brass is used it should be muted.

Harmonies for the strings, which of course differ in quality from the natural sounds, require tones in the high range of the band keyboard. The Violin harmonics are best represented by Flutes and Piccolos: the Viola harmonics by the Eb Clarinet; and the Cello harmonics by the Eb Alto Clarinet or Eb Alto Saxophone. Passages so transcribed for band must be played PP and the accompaniment kept in the background, the brass being muted whenever practicable.

Can a Brass Wind Instrument Be Blown Permanently Out of Tune?

The question "Is it possible for a faulty player to blow a brass wind instrument permanently out of tune?" has often been asked, especially by amateurs.

The fallacy of such an idea can only be attributed to ignorance of the conditions governing the relation of the medium whereby sound is produced, and the production of sound.

A brass instrument becomes a medium directly the player begins to blow into it, but its tube serves only to impart a definite form and length to the column of air the performer sets in motion by blowing. He may raise or lower the pitch of sounds within the compass, or possibilities of the instrument, by increasing or decreasing the pressure of wind power and corresponding action of the embouchure, thus conforming with the laws of nature as laid down by the science of acoustics. The player's effort, therefore, has not reduced or extended the tubing of the instrument either in length or diameter. As a general rule, the length of a tube decides its normal pitch, and its diameter determines the quality of tone. Unless a player by mere force of blowing can modify either the length or diameter of his instrument, (a remote contingency), there can be no question as to the impossibility of the most careless performer permanently ruining the intonation of a wind instrument.

Brass instruments, such as the cornet or trumpet, are constructed of two different forms of tubing, two-thirds of their length being

(*Continued on page* 30)

REVIEWS OF THE LATEST MUSIC

BOSTON MUSIC CO., BOSTON, MASS.

Poëme, *Wistaria*, and *Frolic*, for piano, by *Mana Zucca*. The first of these pieces is dedicated to Mischa Levitzki, and is a poetic, flowing recital piece with much merit. *Wistaria* is a gracious salon number, and *Frolic* a rippling scherzo.

To The End Of The Road, song by *Oley Speaks*. A melody of the straightforward type that we have learned to expect from this composer. The appeal is unmistakable, and also universal.

Granada, a grade III piano piece which emphasizes a characteristic rhythmic figure, by *Charles Huerter*.

Look Down, Dear Lord, a melodious sacred song by *Howard Fisher*.

Serenata, suite for piano, by *Helen Hopekirk*. In this rather scholarly suite the composer immediately commands our respect by shunning the easiest means to please, for rather has she consistently used all the devices at her disposal to write dignified, distinctive music, well suited to the instrument for which it is written. The separate numbers are *Maestoso*, *Minuet*, *Sarabande*, *Arioso*, and *Rigaudon*, in which forms she follows the precedent set by the classics

Mayflower Song, State Flower of Massachusetts, for three part chorus of unchanged voices, by *John Martel*.

Rise, Ye Sleepers, a devotional and melodious sacred song by *Emile Pessard*. *Be With Us Still*, an excellent adaptation of *Massenet's* Elegie. The arrangement and text by ***Geoffrey O'Hara.***

Invincible America, march for the piano, by *H. J. Woods*.

A Book Of Airs for the organ by *Johann Sabastian Bach*, collected and edited by *Edward Shippen Barnes*. This is a notable collection and one which every organist should have in his library. The edition is attractvely printed and bound and the editing of the highest order.

Sacred Songs For All Occasions, compiled and edited by *Francis Rogers*. Among the occasions that are included in this worthy collection are Christmas, Lent, Good Friday, Palm Sunday, Easter, Thanksgiving, Holy Communion, Wedding, and Funeral. Among the prominent composers represented are Gounod, Mendlessohn, Parker, Cui, Faure, and Cesar Franck.

CHORAL MUSIC

O Sing Unto The Lord A New Song, anthem for mixed voices, by *Frances McCollin*.

Ecstacy, by *Luigi Arditi*, arranged by *Eduardo Marzo* as a trio for women's voices.

Ave Verum, anthem for mixed voices by *Charles Huerter*.

Summer Is A-Coming In, arranged with piano accompaniment, by *Carl Engel*. The well known round with a pleasing background.

Lullaby, four part song for women's voices by *Gustave Ferrari*.

THE JOHN CHURCH COMPANY, NEW YORK—CINCINNATI

Choruses for Men's Voices, Sweet, Sweet Lady, by *Charles Gilbert Spross*. *De Massa of the Sheep Fol'*, by *W. H. Neidlinger*. *The Death of Love*, by *Mary Turner Salter*, and *The Last Hour*, by *A. Walter Kramer*. These numbers are all worthy of a trial by any group of men singers. They are individual and musicianly.

The Land of Heart's Desire, a cantata for women's voices arranged from Ethelbert Nevin's "The Quest," by *Deems Taylor*. Mr. Taylor has preserved the naïve sweetness and charm of Nevin's melody, and has produced a musical bit that will surely please.

Choruses for Mixed Voices. The Last Hour, by *A. Walter Kramer* and *The Defenders*, by *Arthur Farwell*, the latter a short but direct and effective setting of inspiring words.

Anthems for mixed voices—Cry Aloud, Spare Not, by *Charles Gilbert Spross*. *Lord of All Being*, with alto or bass solo, by *W. H. Neidlinger*, and *Behold the Fig Tree*, with soprano or tenor solo, by *W. H. Neidlinger*.

Non-Committal Declarations—Trio for women's voices, by *John Philip Sousa*. Yes, quite non-committal, for the words consist of do-re-mi. On the other hand, the music, in waltz form, is melodic and effective and not difficult.

Part Choruses for women's voices—*Hurry, Little Wave*, by *Dorothy Gaynor Blake*, for three voices; imaginatively scored, contrapuntal, canonic. *Cradle Song*, three voices, by *Alexander Mac Fadyen*, unaccompanied, sweet and charming. *Revel of the Fairies*, by *Sumner Salter*, two voices, very simple moderate range, in waltz time. *The Wind in the Tree Top*, by *W. H. Neidlinger*, for three voices, full of interesting and charming effects, and well worth while. *A Rose Garden*, by *Charles Gilbert Spross*, for four voices, treads the beaten path of harmonic sweetness, and will delight the average group of singers. *Memories of the Dance*, by *W. H. Neidlinger*, for three voices; a quite pretentious composition that will reward careful study. *Mother Song*, *Dorothy Gaynor Blake*, three voices, in lullaby form. *Linger, O Gentle Time*, by *Eduard Marzo*, for two voices, simple waltz. *I Love You So, Mana Zucca*, three voices, very simple in waltz time. *Harp of the Winds, Charles Gilbert Spross*, three voices, effective ending. *Voice of the Chimes, Carl Hahn*, three voices, bell effects nicely handled in voices and accompanimnt.

Love's Cathedral, The Wild Flower's Song, and *Cold on the Plantation*, songs by *Arthur Farwell*. The first possesses a dignity that is always welcome in a song, the second has a simplicity, a certain originality, and lends itself to teaching purposes, and the last is a darky song which preaches an optimism well emphasized by the melodic character of the music.

The Bells of Fairyland. The Cowboy's Love Song, and *Molly, Molly Mine*, songs by *Mentor Crosse*, to verses by *Marshall Darrah*. Poetic, imaginative songs that are musical and interesting.

Two Groups of Songs from Mother Goose, by *Sydney Homer*. These are delightful settings of these familiar verselets so loved of children. The first group contains *Little Jack Horner, Little Miss Muffet, Barber, Barber, Shave a Pig, Little Boy Blue, I Had a Little Husband, Rock-a-Bye, Baby, Solomon Grundy*, and *Old King Cole;* while in the second set we find *Mistress Mary, Hickory, Dickory, There Was a Little Man, Dance to Your Daddy, See-Saw, Little Willie Winkle, Simple Simon* and *Humpty Dumpty*.

The House That Jack Built and *I Love Six Pence*, two more Mother Goose settings that have an unusual charm, by *Sidney Homer*.

The Last Furrow and *Dream Song*, songs by *Axel Raoul Wachmeister*.

A Christmas Song, a melodic number for two voices, by *George Henschel*.

A Little Shlip of a Girl, a spontaneous little Irish song, by *Grace Twyman*.

Bless Yo' Heart, an unpretentious Negro dialect song, by *G. Vargas*.

The Evening of Life, song by *Dorothy Gaynor Blake*. A restful nocturne for voice and piano which will make an attractive feature for a song recital.

Dame Nature, an entrancing little song by *Franco Leoni*. The composer has written a song that harks back to the days when composers were not afraid of consonances, and when imitative figurations and graceful little contrapuntal passages held full swing.

Invocation, an impressive song, by *Mana-Zucca*, to verses by *Annelu Burns*.

OLIVER DITSON COMPANY, BOSTON

One Hundred and Sixty Eight-Measure Exercises, by *Czerny*. A splendid edition of the much used Opus 821, edited by *Karl Benker*.

For the Sake o' Somebody, song by *William Arms Fisher*. Here is something new in the way of a Scotch song. The verses of Robert Burns are sympathetically set, and the composer has retained the flavor of the Scotch folk song without imitating anything that has gone before.

I'll Dance the Romaika, song by *Edna Rosalind Park*. A thoroughly natural and spontaneous setting of the Thomas Moore poem. It is quite easy to sing, the melody of the voice and accompaniment parts are the same throughout most of the song, and teachers will find it a splendid number for pupils.

Damon and Sue, *Music I Heard* and *Star in the West*, songs by *Bryceson Treharne*. As usual, Mr. Treharne has written interesting songs. *Damon and Sue* is a splendid setting of the anonymous verses that tell of the young lady who would not let her lover kiss her until she assured herself of his matrimonial intentions, and the other two remind one of the spirit of the German lieder in which the accompaniment is used as the background of the voice and does not emphasize itself unduly.

The Breaking Waves Dashed High. The publishers issue this song harmonized by Robert E. Austin, with the information that the words are by *Felicia Dorothea Browne Hemans*, and the music by *Miss Browne*, a sister of Mrs. Hemans. Whether it was felt that the giving of four names to the poet must be made up by taking one away from the composer, or whether the ladies lived so long ago (Mrs. Hemans lived from 1793 to 1835) that Miss Browne's first name is not known, we cannot decide. Suffice it to say that the revival of the song in this year of Pilgrim celebrations is most timely, and that the music and poem are quite stirring and have had sympathetic treatment at the hands of the arranger.

Since First I Gazed in Your Dear Eyes, a straightforward little song, not overburdened with originality, by *Arthur Cleveland Morse*.

I Sent You Roses, Red and White, a clean cut little song, with an ingratiating melody and sympathetic accompaniment, by *R. Spaulding Stoughton*.

I Arise from Dreams of Thee, a new and interesting setting of Shelley's much loved verses, by *Louis Adolphe Coerne*.

I Couldn't Say "No, Sir," a rollicking little song that will make a splendid encore for recital, by *William W. Lowitz*.

Swallows Wings, a charming little song by *Florence Turner-Maley*.

Swell Pedal Technic, by *Gordon Balch*

Nevin, consisting of twelve selected pieces for the organ, together with an analysis of the functions of the swell pedal. Among the composers represented are Kosloff, Somervell, Schuman, Haydn, Grieg, Liszt, Hollaender, Bizet, Pachulski and the author himself.

Choral Fantasia from Verdi's Il Trovatore, arranged for mixed voices by *N. Clifford Page*. Some of the favorite numbers of this popular opera have been selected and joined together to make an effective fantasia.

Thirty Anthems for Use in Liberal Churches. The collection of these anthems is the result of the co-operation with a committee for the Improvement of Church Music appointed by the American Unitarian Association. At the head of that committee was Samuel A. Eliot and among the musicians who had a part in the movement was Arthur Foote. The selections have been made with the greatest care and there are represented in the pages of the book some of the finest composers of church music past and present.

Compositions for Violin and Piano—New Series, No. 1. The numbers in this issue include some original compositions and some very competent arrangements of well-known pieces. The selections under hand include a *Menuetto* in B flat by *Bolzoni*, arranged by *Karl Rissland*, the *Largo* from *Dvorak's New World Symphony* and the *Rubinstein Melody in F*, transcribed by the same hand. The work is prettily done, and neither violinist nor accompanist will find serious difficulties to overcome in the pieces as presented. They are excellent teaching material. *In the Garden*, by Camille W. Zwecker, is an original composition somewhat modern in the flavor of its harmonies but by no means difficult or unmelodic.

Easy Arrangements of Well-Known Compositions for Violin and Piano—Out of a most interesting list of eight we have two—Benjamin Goddard's *Berceuse from Jocelyn* and *Pierne's March of the Tin Soldiers*. Karl Rissland, the arranger, has placed these classics within the reach of most moderately equipped performers without sacrificing any considerable amount of their beauty.

Harlequin, for violin and piano, by *Karl Rissland*. There is a lot of spirit and imagination in this gay and tricksy number. It looks more difficult than it is and will be highly effective.

La Fileuse d'Or. Romance for violin and piano, by *T. Weissheyer*. A well sustained and pleasing melody against a light, swift accompaniment. In the easy positions.

Witches' Dance. *Paganini*, arranged for piano and violin by *Karl Rissland*.

By the Brook. Solo for the harp by *Helena Stone Torgerson*.

Log Cabin Sketches, two suites for harp by *Margaret Hoberg*, *Summer and Winter*.

Dream, by *J. C. Bartlett*, arranged as a solo for saxophone—alto and tenor, with piano accompaniment.

CHORAL MUSIC

Part-Songs for Men's Voices

The Heart of Her, by *Charles Wakefield Cadman*, arranged by *Philip Greely*.

Ole Uncle Moon, by *Charles P. Scott*.

Like a Lilac, by *Gottfried H. Federlein*.

Two-Part Songs for Women's Voices

When Love Comes to Stay, by *Louis Adolphe Coerne*.

Waltz from Faust, by *Charles Gounod*, arranged by *Philip Greely*.

Three-Part Songs for Women's Voices

Elf and Fairy, by *John H. Densmore*, arranged by Philip Greely.

I Arise from Dreams of Thee, by *Charles Salaman*, arranged by *Victor Harris*.

Hymn to the Sun, by *Rimsky Korsakoff*, arranged by *Victor Harris*.

Funiculi-Funicula, by *Luigi Denza*, arranged by *Ross Hilton*.

The Sweetest Story Ever Told, by *R. M. Stults*, arranged by *Philip Greely*.

And Mozart, by *Cecil Forsyth*.

The Joys of Love, by *Padre G. Martini*, arranged by *Victor Harris*.

School Octavo

Sunset, part-song by *Louis Adolphe Coerne*.

Rowing, part-song by *P. Gugielmo*, arranged by *Arthur B. Targett*.

Little Boy Blue, by *Frank H. Brackett*, arranged as a part-song by the composer.

Part-Songs for Mixed Voices

Softly She Is Lying, by *L. Camilieri*.

Easter Anthems

Easter Chimes, by *Charles P. Scott*, mixed voices.

As It Began to Dawn, by *Gottfried H. Federlein*, mixed voices with tenor solo.

At the Sepulchre, by *George B. Nevin*, mixed voices with bass solo.

Lift Up Your Voices Now, by *Stanley R. Avery*, mixed voices.

THE H. W. GRAY COMPANY, NEW YORK

Fifteen Anthems for Mixed Chorus, by *Sergei Rachmaninoff*, Opus 3. In these days when Russian published music is practically unprocurable in this country, such an edition as the Gray Company has issued is welcome. These anthems are published separately or in one volume. The edition is authorized by the composer and edited with English text by Winifred Douglas, the authority on plain song and the Gregorian chant. Comment on the music is almost superfluous; suffice it to say that the anthems are a blissful relief in the day of the countless banalities, sentimentalities and trivialities that are flooding our church services under the name of sacred music.

Scenes from a Mexican Desert, five well written and characteristic pieces for the organ by *H. C. Nearing*. The separate titles are *Sand Drifts*, *The Cactus*, *Mirage*, *Cruceta*, and *The Adobe Mission*.

Water Lilies, a cantata for women's voices which won the prize awarded by the Tuesday Musical Club of Pittsburgh in 1920, by *Harvey B. Gaul*.

St. Christopher, a cantata for women's voices, by *William Y. Webbe*.

HINDS, HAYDEN & ELDREDGE, NEW YORK

Oh, Lawdy, and *Lonesome Graveyahd*, Negro Spirituals, by *Lily Strickland*. These two songs are decided additions to the Negro songs, and there are many. *Oh, Lawdy* has the real spontaneity and buoyancy of the Negro, and *Lonesome Graveyahd* shows him in the depths of despair.

Little Lad o' Dreams, song by *Cedric W. Lemont*. A straightforward song of melody, possessing a simplicity that is by no means the least of its charms.

Home, Sweet Home Lullaby, waltz song by *J. Stanley Brothers, Jr.*

The Port of Home, Sweet Home, song by *Frank H. Grey*.

G. SCHIRMER, INC., NEW YORK

Leschitizky Album for Piano, edited by *Edwin Hughes*. The contents of this volume are the *Arabesque en Forme d'Etude*, *Barcarola*, *Consolation*, *Jeu des Ondes*, *La Source*, *Mazurka*, *Melodie a la Mazurka*, and *Tarantella*.

Sonata Noble, for piano, by *John Powell*. We eagerly await the publication of this young Virginian's compositions, for he has played them frequently in the concert halls, and it is always interesting to view the printed page of what we hear. This sonata is presented as music that appeals to the emotions rather than to the intellect, but it cannot be denied that Mr. Powell has devoted much of his own highly developed intellectual talents to its composition. For if any adverse criticism can be made, it is because, notably in the first movement, he has overdeveloped his material. One has the feeling that the effort of composition has been great, that his mind has dictated certain progressions rather than his musical sense. The themes of this movement, while original and far from trivial, cannot stand such advanced treatment, the development becomes an end rather than the means. The last two movements of the work are quite delightful. The minuet has a winning Southern flavor, and the finale is a rollicking rondo.

Symphony in C, for organ, by *Albert Renaud*. The great French organist has here given his fellows on both sides of the water a suite which they will doubtless use often in recital The compositions are musicianly and at all times melodic. The separate numbers are *Wedding March*, *Allegretto Cantabile*, *Duet in Canon Form*, *Cantabile*, *Ex Voto*, and *Grand Finale*

Two Preludes and Fugues for Organ by *Anton Gloetzner*. Worthy compositions are these, and they will receive the recognition they deserve from organists.

Recital Series of Organ Transcriptions. This series includes *D'Ambrosio's Canzonetta* (Kraft), *Arensky's Phantom Waltz* (Clough-Leighter) and *Barcarolle* (Kraft), *Beethoven's Andante from the Fifth Symphony* (Koch), and *Bizet's Adagietto from l'Arlesienne* (Fricker). A strong beginning for the new edition.

Six Staccato Studies, for the violin, by *Henry Schradieck*, edited by Theodore Spiering. These are useful exercises for staccato bowing, and Mr. Spiering's explanation of this difficult feature of playing the violin will prove helpful to pupils.

Aria for Violin, by *Gustave Ferrari*, adapted to the Prelude in C Minor by *Johann Sebastian Bach*. The Gounods are still with us, this time the results have been both interesting and musical. The violin part is well written, and forms a truly beautiful melody above the dignified and harmonically glowing accompaniment of the prelude.

Three Pieces in the First Position, for violin, by *Henry Burck*. *The Little Wanderer* is an interesting little piece, it is bright and possesses much style. The *Woodpecker* introduces the pizzicato, is well written and interesting. The *Slumber Song* is rather the usual thing in pieces of this sort, and does not possess the individuality of the other two.

La Partida, Spanish song by *F. M. Alvarez*, transcribed for the violin with piano accompaniment by *Arthur Hartmann*. Of medium difficulty, this is a thoroughly good transcription, and will make a pleasing concert number.

Berceuse, for violin and piano, by *Katherine Thomas Whitfield*. The composer has made the mistake of writing her lullaby in a far too complicated fashion. The melody assigned to the violin has the "Berceuse" quality, but the rippling accompaniment, unless played by a master hand, will unavoidably rob the piece of its repose. It would further seem as though octaves in the violin part were out of place in a piece of this sort.

Sunset Meditation, for violin and piano, by *Richard Keys Briggs*. A melodious piece, of medium difficulty, which will well adapt itself to teaching purposes. The piece is also issued for organ and piano solo.

SCHROEDER & GUNTHER, NEW YORK

Scale Climbing, a set of exercises for the development of scales, by *Dr. Nicholas J. Elsenheimer*. In this work the author has made use of what he calls "sectional practice", giving the student all the scales, first in a small compass, then in larger sections, until the field of scales and scale-like passages is taken through the entire keyboard.

Music Teachers!

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Prize Offered for Posters

The Music Memory Game Company of Chicago, Ill., has offered seventy dollars in cash prizes for the best posters relating to Music Memory Contests or to the game *Popular Classics*. All posters must be submitted to the offices of the company, 7551 Saginaw Avenue, Chicago, Ill., by November 1st, 1921. Any person under twenty years of age may compete in the first group of competitors, and all competitors older than twenty years will be entered in the second group. The first prize for each group will be $20, the second 10, and the third 5.

The subject matter of the posters must pertain to Music Memory Contests in general, or to some Music Memory Contest in particular, or to the game *Popular Classics*. This game, manufactured by the Music Memory Game Co., contains one hundred cards. Six games, with six distinct but related purposes, are played with the pack. Their object is to give the players: 1. Familiarity with names; 2. Association of names (composition and composer); 3. Association of name of composition with melody; 4. Spelling of names; 5. Association of names of composition and composer with melody, in writing; and 6. Rendition of Music.

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DePauw University School of Music, Greencastle, Indiana, of which R. G. McCutchan is Dean, offers a prize of fifty dollars ($50.00) for the best composition for organ, in accordance with the conditions below:

1. Compositions should be short, the length of from three to five printed pages. Though short, the pieces need not be simple or easy.
2. Only unpublished compositions may be submitted. The Manuscripts must be signed with a nom de plume, and a sealed envelope containing the name, address, and a short biographical sketch of the composer must be enclosed with the MS. Postage for return of MS. must be sent.
3. Compositions may be sent at any time, but none will be considered if received later than January 1, 1922. Award of the prize will be made as soon thereafter as possible.
4. The prize-winning composition will remain the property of the composer.
5. The competition is open to American-born composers only.
6. Mail compositions to

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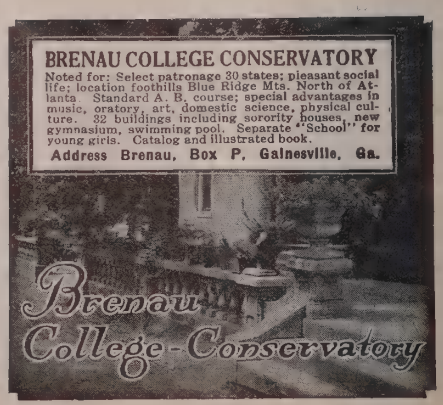
Harold Eisenberg, noted violinist, pedagogue, and author of "The Art and Science of Violin-Playing", has announced that he will conduct master classes in the violin for artists, teachers, and advanced students. Although much of Mr. Eisenberg's time is already booked, he states that he still has a few hours available for new pupils.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Music in Spartanburg

The Woman's Music Club of Spartanburg, S. C., has as its object "the development of an appreciation of good music in the community." In accordance with this ideal the Club gives annually, an open Meeting immediately preceding the Music Festival. The program always contains works which will be given at the Festival in order that the public may have an opportunity to become familiar with the music and so find greater enjoyment in it. The open Meeting this year was held recently before a large and interested audience. The "G" Minor Symphony," by Kalinikow, and the "Oberon Overture," by Weber, were given in duet form on the piano.

New England Conservatory Recital

A concert of chamber music given by Stuart Mason of the faculty of the New England Conservatory of Music, assisted by Jean Bedetti, Fernand Thillois and Louis Artieres, of the Boston Symphony orchestra, brought a large audience to Jordan Hall, Boston, one evening last Spring. The program consisted of Guillaume Lekeu's Trio for Pianoforte, Violin and Violoncello; J. Guy Ropartz' Sonate in G minor for Violoncello and Pianoforte, and Ernest Chausson's Quartet for Pianoforte, Violin, Viola and Violoncello, in A major, op. 30.

Newspaper Extra on Toselli's Serenade

An interesting pamphlet in the form of a small newspaper has just been issued by the Boston Music Company to exploit its leading publication of the season, "Toselli's Serenade," the number which has been such a sensation in Europe for the last year or two.

The little newspaper has all kinds of items concerning the career of the Serenade, both here and in Europe, presented in the various styles affected in the daily press. The material includes a cartoon and items about the composer, Enrico Toselli, a story and picture of Francis DeWitt, author of "Steal a Little Kiss," the song version of the tune, opinions of the Serenade from noted orchestra leaders all over the country, an excerpt from Blasco Ibanez' "Mare Nostrum" which mentions the Serenata of Toselli, and the like.

Choir and Organ

(*Continued from page* 21)

equally bad to sing the first chord before its time. Altos and Basses are constitutionally slow in attack. In every choir there are a very few members whose attack is good, very many who are a quarter of a beat at least behind, and occasionally a person who is inclined to be heard a trifle before everyone else. It is the great middle class that needs to be stimulated.

A very common fault is what is sometimes known as "scooping"; it is a form of *portamento*, the form that ascends from a low tone by as much as a fifth or sixth to the proper beginning tone. Here the Sopranos shine pre-eminent! Singers must be conscious of this fault before they can correct it, but it is by no means difficult of eradication once the singers hear it and note its ugliness.

A prompt attack is just as important in *piano* singing as in *forte* singing, and very much more difficult in the former; in *piano* singing the attention is relaxed, and naturally so. The exercises given above must, then, be practiced quite as much for the soft attack as for that which is stronger.

(*To be continued*)

Where to Study

Teachers are constantly asked to advise pupils who wish to study in some large musical center. The MUSICIAN calls attention to the following representative teachers, schools and conservtories.

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THE development of an appreciation of the better class of music has always been the policy of the leading talking machine companies, and each monthly issue contains records in which every music lover will be interested.

"Recordo" will review each month in this page those which he believes will be of most interest to our subscribers, and of the most assistance to teachers in their work.

Brunswick

Brunswick's midsummer list is a short one but it contains offerings that are of by no means between-seasons quality. Theo. Karle, a tenor, whose singing has heretofore been chiefly of the agreeably sentimental variety, now surprises us with a pair of performances that are stirringly emotional, yet without sacrificing the sweetness that first made his voice likeable. He sings Sanderson's "Until" and Bartlett's familiar "A Dream." We hazard the guess that this disc will win a wider popularity than any of Karle's yet issued.

Another ballad that is effectively presented is "The World Can't Go Round Without You" (Solman), sung by Dorothy Jardon, who can do much more difficult and significant things, but who does this very pleasingly. Of Irish tenors there is certainly no shortage. The latest we have heard is James Sheridan, who this month sings "Laddie Buck O'Mine" (Brennan & Ball), and "Molly-O" (Scanlan). His voice is light, sweet, and of the approved Irish quality. In the last-named selection he is assisted by the Crescent Trio. The accompaniments are particularly attractive. Some of the already celebrated tenors had better hang on to their followers.

Columbia

Columbia's list this month is so very summery that it contains only two records to be considered in a review as beetle-browed as ours is. These are "Mighty Lak a Rose" (Nevin), sung by Hulda Lashanska, and the more recent song, "There's Sunlight in Your Eyes" (Harling), sung by Charles Hackett. The presentation of these songs represents the very highest in concert artistry. The singing, the enunciation of the words, and the rich orchestral investiture makes these recordings notable indeed. Lashanska sings the well-known Nevin song with a warm tenderness that is most winning; Hackett delivers the unfamiliar ballad with such excellent taste and lucidity of diction that it is soon fixed in the hearer's mind.

Edison

Frieda Hempel is heard in three flawlessly beautiful exhibitions of vocal art. On one disc she sings the bel canto standby "Casta diva," from Bellini's Norma, and the still lovelier "Non mi dir," from Mozart's Don Giovanni—a combination that makes one of the most perfect double offerings that Edison has ever issued. On one side of another disc she sings the eerie Norwegian Echo Song (Thrane), from the repertory of Jenny Lind. This is paired with "Solvejg's Song" (Grieg), sung with limpid lyricism by Marie Tiffany.

Contrastingly deep and masculine are the he-man numbers "Thy Troubadour" (Walt) and "Give a Man a Horse He Can Ride" (O'Hara), sung with profound sonority by Arthur Middleton. In the first of these a mandolin adds a bright tinkle of color, and in the second a harp is heard to good effect. Another disc of vocal offerings that will be liked is the waltz song "Love, Here is My Heart" (Silesu), sung by the ever intelligent and enjoyable Reed Miller, paired with "Auld Lang Syne," sung with simplicity by the Old Home Singers (mixed voices).

Instrumental numbers include two admirable performances by the French 'cellist Maurice Maréchal, who plays with rich, brooding tone the "Priere" of Boellmann, and with dashing brilliancy the vivacious Rondo from Breval's Sonata in C. This record is a violoncello equivalent of "L'Allegro" and "Il Penseroso."

Okeh

Paralleling the importation and featuring of foreign made motion pictures, comes the importation and featuring of foreign-recorded music. Okeh offers this month a pair of single-disc numbers sung by John McCormack and recorded in Europe by the International Talking Machine Company. They are "Roses," by Stephen Adams, and "Absent," by Metcalf—two ballads which have never been recorded by him—or, at least, never been issued, in this country.

Pathe'

This time is it not Pathé's de luxe records that appeal to us most—though these comprise a beautiful and sympathetic rendering of the familiar "Berceuse" from Jocelyn (Godard), by Yvonne Gall, and a pretty Spanish song, "Mariposa," sung with airy lightness by Tito Schipa—it is not these august White Seals that we personally most enjoy, but some humble faced discs offering music of the old South. Wilfred Glenn, basso, sings a sturdy and stirring pair of negro spirituals, "Golden Crown" and "De O'Ark's a-Moverin'." Ruth Bowers sings, with violin obligato "Carry Me Back to Old Virginny" (Bland) on the reverse of which is a violin rendering of MacDowell's wistful "To a Wild Rose." But the violin number that has tempted us to many replayings is the quite fascinating "From the Canebrake," by Gardner, vivid with syncopated double-stopping. This is played by Rae Eleanor Ball, who gives us on the other side of the disc Schumann's "Traumerei."

Still another violinist, Emily Gresser, is on hand. She plays agreeably two oft-heard pieces by Drdla—a Serenade, and—you've guessed it!—"Souvenir." And there is a pair of amiable, if not enormously unusual, ballads—"Little White Cot in the Lane" (Penn) and "There's Sunlight in Your Eyes"—smoothly sung by Wells Clary, baritone.

Victor

Victor's bountiful array provides a complete festival of music.

There are three fine operatic numbers. Galli-Curci sings with birdlike spontaneity and flute-like serenity the bright coloratura intricacies of "Come per me sereno" from Bellini's La Sonnambula. Beniamino Gigli delivers the melodious and impassioned tenor air "Spirto gentil," from La Favorita (Donizetti). And Martinelli and De Luca join vocal forces in the superb duet "Dio, che nell' alma infondere," from Verdi's Don Carlos—a number that might well become as popular as the familiar baritone and tenor duet in Forza del Destino.

In the instrumental realm there are two violin offerings—Heifetz plays the first portion of Sarasate's Gypsy Airs (Zigeunerweisen), a composition usually recorded only in condensed form, and Kreisler plays a rockingly rhythmic Melody in A Major, by Gen. Chas. G. Dawes, who on the side fights wars and draws up national budgets; two magnificent piano solos—Rachmaninoff playing a brilliant and intriguing Prelude in G Sharp Minor of his own, and Olga Samaroff making her talking machine debut with a masterly perform-

(*Continued on page* 30)

The Musician

The Music Teacher's Magazine

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NEW YORK, AUGUST, 1921

IN times past it used to be said—and with justice too—that native musical talent could not get a hearing. We are certainly moving fast toward a state of things quite different. The labors of the Stadium Concerts Committee of New York have come to an end in the selection of a large group of hitherto-unknowns to appear as soloists with a great orchestra. News now comes to the musical world of the formation of the Musical Debut Association which has as its purpose assisting worthy musical performers to get a proper hearing. We all know that any new artist had ordinarily to be prepared to bear a considerable expense if he or she desired to risk a metropolitan debut. This new organization proposes to shift the balance of things and *pay* the performer $50 for services. Such musical leaders as Frank Damrosch, Leopold Auer, David Bispham, Richard Hegeman, Franks Hemstreet and Franz Kneisel are on the Preliminary Board of Direction, and John L. Nelson is president of the association with such well-known New York personages as Mrs. Finley J. Shepard, Miss Angelica Gerry, Mrs. Howard F. Clark and Rutger B. Jewett as co-adjutors.

THE problem of getting themselves heard and at the same time making money is being attacked by English musicians from another angle. They are taking up a form of co-operation, notwithstanding the universal belief that artists, of all people in the world, are the least likely to work harmoniously together.

ISN'T it time for a development of specialization in music; specialization in both teaching and performing. We have specialization today in practically every branch of art, science or business, and why should it not appear in music? As sciences and business have grown to be too big to be handled in their entirety by one mind, has not music grown also? And are we not most of us trying to teach *all* of music—trying to be "general practitioners" like the Old Family Doctor? He was fine to resort to for measles and croup, but when our more complex complaints of adult years came to us, we sought the aid of the specialist. On close investigation even the teaching of piano technique would divide itself up into different groups of problems; in singing, the mere mechanics divide themselves into many elements such as resonance, breath control, agility, volume, etc., and there is interpretation and phrasing besides; the violin has problems of the bow arm, and of the fingers. Would not concentration on special sections of the musical problem make us progress faster from now on? And would not performers achieve better results if, instead of attempting to be master interpreters of all music, they should—at least some of them—choose a style, a period, or a composer, and concentrate on that one thing?

MANY in the musical world will be surprised to find Ernest Newman come forward as the champion of the player-piano. He appears so, however, in a book recently issued entitled "The Piano-Player and Its Music." Much acrimonious discussion pro and con is brought to a definite conclusion by Mr. Newman's statement that he has more than once heard from behind a door a player piano music which gave him no suspicion of the fact that a mechanical instrument was discoursing it. He thinks that if we do not complain because the modern piano is "mechanically" more complex than the dulcimer, we have no right to complain at the introduction of the player piano, which is but one step further along the "mechanical" line. He sees immense possibilities for improvement in the "player" and its rolls, and is particularly impressed with its present value as a means of making people "musical.' Every roll lending library, he says, is a constant testimony to the improvement of the musical taste of its subscribers. Every music school should have its player piano as well as its piano, so that the conservatory student can have an opportunity, through using it, to broaden his or her knowledge of musical literature.

A NEW association called The Guild of Singers and Players has been before the English public and evidently has made a considerable success with its first concerts. Under the rules of the association, not less than three artists must take part in each concert and the programs are usually mixed instrumental and vocal numbers. The plan, it is hoped, will result in concerts of special merit, and in a greater interest among artists in each other's work.

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Recordo

(*Continued from page 28*)

ance of Beethoven's "Turkish March"; and two concerted numbers of the highest order—the Flonzaley Quartet playing with their habitual finisse and insight the Allegretto from Brahms's Quartet in C Minor, and Toscanini and the Scala Orchestra giving a notably fine rendering of the complete Finale of Beethoven's First Symphony.

For training the melodic sense of children there is an ingeniously conceived collection of "arias in minature"—eight well-known airs from grand opera, presented as brief solos by various instruments and gathered together on the two faces of one disc. A second educational record offers Gounod's "Marche Romaine" and tunelets by Handel, Corelli and Sapellnikoff.

Vocalion

Aeolian-Vocalion records which we have been wont to speak of inaccurately as "Aeolian" records, are now officially Vocalions. The label says so, in large white Gothic letters, whose authority it would be irreverent to dispute.

But the Aeolian Vocalists, we are happy to report, are still the same. May Peterson, whose ever-appealing soprano voice has a delightful quality of freshness, sings this month a whimsical oddity, "The Cuckoo Clock," by Schaefer — a blithely precise trifle with a tinklingly ticking accompaniment. Also sparkling is the instrumental mise-en-ecene of the flowing waltz song "Ninna Nanna," by Tirendelli, which Giulio Crimi sings with gusto. And there is Spanish verve and rhythm and sudden changes from major to minor in "El Relicario" (Padilla), as sung by Marguerite D'Alavrez, contralto.

There are three favorite ballads. Colin O'More, that exceptionally engaging tenor, sings most winningly Cadman's "At Dawning" and "I Hear a Thrush at Eve." John Charles Thomas, baritone, is heard in the heart song "Little Mother of Mine," by H. T. Burleigh.

Wind Instruments

(*Continued from page 22*)

cylindrical and the remainder conical. It is in the latter that the air column, forced outwards, first comes in contact with the atmosphere. The gradually dilating form of this section, or bell, acts as a distributor of the force compressed within the diameter of the longer portion of the tube. The form so directs the air column, as to distribute its force over a larger area than would be the case were it to come in contact with the outer atmosphere direct from the long tube. The difference might be illustrated as in effect analogous with that which the eye perceives to lie between the result of the discharge of a bullet from a rifle, or shot from a shot gun, upon a piece of board. In one case the bullet will pierce the board, in the other the shot would be greatly distributed and remain imbedded in it. The air column projected from the longer or cylindric tube would pierce and pass through the atmosphere with but little effect as a sound producer until it came in contact with some substance, or body, sufficiently dense to break its further progress in a compact form. By the agency of the "bell", however, the air column is deflected or radiated. The compact penetrating form is broken up and the air column presenting a broader surface to the atmosphere causes an immediate vibration of an extended area and generation of those air waves, which, like the incoming tide rolling on in even continuity until it breaks upon the shore, comes to us by regular undulations, and breaking upon the tense membrane produce the physical phenomena, termed, sound. How much the bell may influence in this way may be judged from the statement of W. S. Chappell, who, in the appendix to his *History of Music*, remarks: "Difference of form in two cones may be one cause of variation; for the more dilated the cone, the flatter the pitch. * * * And yet anyone might practice the horn in a drawing room, if he would but have a bell to take on and off."

Now if a player of strong lungs and defective ear were blowing against the direction and flare of the bell, he might be able to permanently modify the pitch of the instrument, but as the force of his assault on the instrument is progressively weakened, as the wind passes onward and is diffused, he can by no chance direct the air column against any one part so as to extend its length or distend its surface.

In conclusion, it may be remarked that a thorough cleansing with hot water and a few shot poured into the instrument will often do more to restore intonation that has become defective than volumes of theory.

WILLIAM C. WHITE

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An interesting plan has been devised by the Starr Music Publishing Co., of Duluth, Minn., for introducing their song "God's Masterpiece," by Guy R. Hallock. They are getting the co-operation of boys and girls in the sale, through a prize contest, offering an upright piano to the youngster selling the most copies of the song within the time limit. There is a second prize of $25 and a third of $10.

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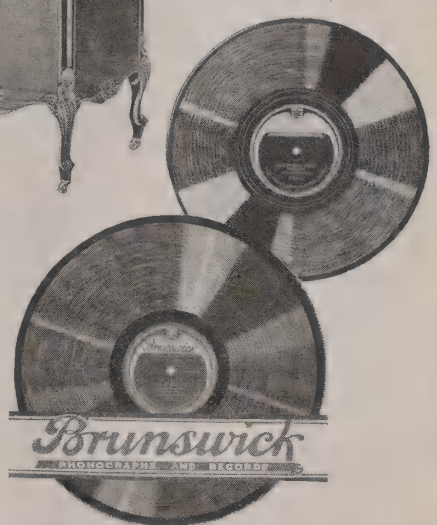

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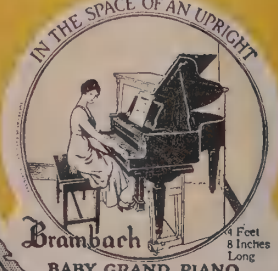

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By Leonora Sill Ashton

How about Adult Beginners?

By Ruth Mather

Training a Wonder-Boy Voice

By Gilbert I. Stodola

Do Your Planning Early

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Do Your Planning Early

And While, With Vacation Freshened Mind, You Plan For Your Pupils, Plan Also For Your Own Progress

IT'S all in having a plan. Quick starting, steady progress, and triumphant finish are not possible without a consistent scheme. Some of us may think we get along without one, but if we *achieve* we undoubtedly work according to some sub-conscious routine that we have gradually developed. Those who get real results, however, are those who consciously arrange and map out their work—developing a faculty of seeing the end from the beginning.

Now is the time to plan; now when the brain channels are fresh and cleared, by a vacation period, of those peculiar prejudices, antagonisms and "inhibitions" that stand in the way of clear thought during the period of work, rush and worry. It is strange how, when we have let our brains lie fallow for a while, certain evil things we have believed reveal themselves as no longer true, and how insuperable obstacles seem to disappear. In this is the real value of vacations.

Proper planning means a back-look, and a summing up of results of the previous year—a thing that can be done more fairly away from the distractions inescapable in the studio. Put yourself in the work-room surroundings, and you will, by an inevitable law of psychology take on again your typical work-room habit of mind of the previous year, and your judgment will be clouded. Unquestionably the time for planning is before you return to the arena of your labors. Take yourself, and your problems in hand while you are still in new and pleasant surroundings—then you can be sure of clearer decisions. Make yourself think things through to a conclusion and decide on a policy.

And, having decided on a policy—decide to stick to it. "The best laid plans of mice and men oft gang a-glae"—and most often because of the weakness of the mice and men who laid them. Step into your studio with your fresh schemes alive in your mind, and you will immediately find the evil influence of "association" battering at them. A host of intangible opponents will rise from every object and corner to decry them—to make them seem foolish, or impossible. The only safety lies in a firm decision to cast off entirely the old and put on the new garment—to remain true to the new resolves and give them the fair chance that is due them—not to let them be frittered away. Put yourself in the position of their champion, and stand by them to the last ditch. You will reap your reward.

The proper kind of plan is one that leaves nothing to chance. There are thousands of points to be considered—but let us take just a few important ones as examples to get you started.

Have you considered the material you are to work with next season? Last year was a most prolific season among American publishers—and especially so in the purely educational departments. There have been many important additions to the list of available pedagogic material on which you should be properly posted. There are new "courses" now completed, and invaluable additions to older "courses." Other material will be issued in time for use with the first Fall classes. Consider the system you are using, and whether some of this new material could not be substituted for it, or added to it. Information regarding much of it can be found in last year's issues of THE MUSICIAN.

What are you planning regarding the size of your class? Consider conscientiously the question of how many pupils you can do justice to—*and still do justice to yourself.*

This latter is a consideration that is not often given the prominence it should be given—in fact it is usually left out of the problem entirely. Each year should mean as much progress for the teacher as it does for any of the pupils—and yet how can the teacher progress if he keeps his nose to the grinding stone all the time, and confines his activities to supervising the struggles of uninspired, if earnest, students. There

(*Continued on page* 4)

How About Adult Beginners?

Here Is a Field that Offers a Treasure Trove of Aesthetically Responsive Students

By Ruth Mather

PEOPLE have such queer notions about music. It is really amazing. Men and women are always saying to me: "You play so beautifully. As for myself, I studied a little as a child. I had two or three quarters' lessons"—that quaint, old-fashioned musical calendar with its funny system of quarters!—"but I never liked to practice, so my father decided it did not pay to have me taught. You can't imagine what regret I feel that I did not take advantage of my youthful opportunities. I'd give almost anything to be able to play even a simple composition, yet now of course it is too late for me to learn—alas! too late!"

"Too late—but why?" I burst forth, when people talk in such a way to me. I am filled with anger and impatience—and sadness, besides. What a misconception! That music should be regarded as a subject to be studied only by children! How can anybody have this false idea—or rather, feeling—since it is something quite without reason.

After all, though, certain teachers of music have caused this error in the popular mind. They are selfish teachers, who try to produce virtuosi, rather than pure lovers of music. A virtuoso brings the teacher fame; a cultivated amateur will not add widely to his reputation. It is true, yes, that a virtuoso must have started acquiring his technique from very early childhood. Thus a teacher of the selfish type takes no pupil who happens not to be a child, or who has not had technical training from the earliest possible age. Owing to the practice of such teachers, ultimately the public infer that music is a matter of fingers, not of minds, indeed a sad fallacy, which helps in keeping our country crude and ignorant as to art!

No, a million times no! Music is not physical, but mental and spiritual. It is a study for adults, not for children. Shame on the teacher who discourages the seeker after musical knowledge be he seventy-five years old and paralyzed in the right arm. For my part, I should try to teach him a left-hand solo! . . . How sublime to hear a gray-haired woman play a simple hymn through which is singing her soul matured by sorrow, ecstacy, love, and motherhood! May this not be a truer art than some glib interpretation of a Bach Fugue by a young green-apple of a girl aged fourteen?

In fact, I do not know whether the average child should have music-lessons at all. It is not until the period of adolescence that the real art-love arises. To be sure, children should listen to good music from the time they are born—and will do so spontaneously. But they are not likely to love music to the extent of practicing tedious scales and finger-exercises on their own small initiatives. And the use of force is dangerous where anything so fine and subtle is involved as the sense for music. Poor Baby Beethoven himself rebelled because of the discipline to which he was subjected by his dreadful father.

With adolescence, however, the average boy or girl becomes aesthetically susceptible. It is at this period that the young people commence to regret their early ill-employed hours at the piano. But they are so busy at high-school or college that they have no time at all for any sort of art. And afterward—ah! then they are so old, their fingers are so stiff, and they never now can possibly hope to play.

Well, I do not contend that such young men and women can hope to rival Paderewski or Harold Bauer as pianists. But if they and their fathers and mothers and grandfathers and grandmothers really wish to learn something of music, it is by no means too late to begin.

If only there is someone who will teach them!

It seems to me that from the standpoint of dollars and cents alone there ought to be some musician in every considerable town and city willing to develop and cultivate what might be made a lucrative and delightful field of the profession—the teaching of adult beginners. Educate your public by a series of dignified yet compelling advertisements in the local newspaper. Preach your gospel everywhere. Inform your possible and prospective pupils of all the inspiring examples you can find—and there are many of them—of men and women who successfully embarked on new enterprises after they reached the ages of fifty- sixty—even seventy and eighty.

Everyone agrees that ours is an age of specialization. Why not make the adult beginner your specialty, since by doing so you would not only benefit yourself, but your beloved art in addition?

Do Your Planning Early

(*Continued from page 3*)

is no such thing as standing still—it is either advance or retrograde and the teacher must have something more positive in the way of musical development than can be furnished by mere teaching if he is to go forward. Time for self improvement must be arranged for in your plans, allowing for active participation in the larger musical life of your community, and plenteous reading.

The main reason for so-called "brain fag" among teachers is that they keep themselves so close to their daily work they get no new stimulus from outside during their working year. They must continually draw upon their original fund, and no wonder it is soon exhausted. With its exhaustion comes strain, leading to break down.

Let THE MUSICIAN have ample time allotted to it in your reading schedule. It is made with your particular needs in mind, and on every page of every issue you ought to find something to help you, directly or indirectly in your teaching problems. The chiefest cause of furrows on the editorial brow and despair in the editorial breast is the realization of the numbers of people who pay their good money to subscribe for magazines, and then fail to read them, regardless of the helpfulness or the interest of the matter they contain. As a matter of fact THE MUSICIAN will prove the best sort of co-adjutor to any plan you adopt for the year, keeping you posted and stimulated, and helping you remain faithful by showing you what others are achieving, and how they are getting their results. Plan to read THE MUSICIAN regularly and thoroughly.

Beginning the Autumn Term

In the Freshness of a New Season, Inaugurate New Ideas, Which Will Develop Results as the Term Progresses

By Leonora Sill Ashton

AFTER the rest and recreation which comes to most music teachers in the summonths, the beginning of the work of another year opens with a peculiar freshness. The minds of teacher and pupil alike are rested, and the ground therein is fertile and in a proper condition for new ideas to take root, and grow and blossom into actual results.

These first lessons of the year, therefore, contain the psychological moments for the implanting of new ideas, whose development is to be expected during the weeks and months of work.

One principle which is often overlooked by the teacher is a system of marking, which in itself is an incentive for better and more prolonged work than the average, on the part of most students. If you have more than one music pupil in a home, there is of course the competition for the marks, and the sense of personal pride and responsibility is touched in any case. Therefore, if you have not done it before, begin this year with a regular set of marks for each one of your scholars.

These may be kept on individual sheets, or all in one book—a couple of pages being assigned to each scholar. The teacher's own preference will decide the marks, but the following suggestion is made as a sample for use:

GEORGE SMITH

Promptness	3
Attention	3
Technic	3
Memorizing	3

With the understanding that you are giving this pupil one lesson a week, this would mean a set of twenty-four perfect marks for the space of two weeks, and if thought best, a prize could be offered.

I know of one excellent teacher, who gives a prize of one of Thomas Tapper's books of musicians (published by Theodore Presser), for so many perfect lessons. Other things which will be of use to the general musical education could be kept on hand for this purpose.

You would also choose your own heads for marking, picking out the special point which is weakest, in place of another that would suit the case of a different pupil.

If the "missed lesson" is a question to be reckoned with in a special instance, put that down to be marked accordingly, and if the pupil is really inspired with a wish to succeed, he will find how the uncertainty of a lesson one week and no lesson the next, will pull his marks down to a useless point.

A very successful public school teacher had "The Aim for the Week" published in her room every Monday morning. One week it was to walk quietly through the halls. Another week it was to give special care to one subject, and so little by little, many difficulties were conquered.

This same plan could be carried out with the system of marking in music teaching. Take the weak points of the various pupils and make them an object of attention each week.

So much for this goal of perfect marks for which to work.

Another suggestion would be to try and have some one thing perfected each month. A special exercise, a scale at a certain tempo, the memorizing of a piece, or the overcoming of a difficulty.

Do not make this task too hard. Have it one that is within the reasonable bounds of possibility to achieve, and then keep a written account of each thing conquered each month. This will give something tangible to show at the end of the winter's work, and will encourage the pupil and the pupil's parents in the contemplation.

A few new suggestions like this will create a new interest in the pupil's mind. The next question is —how to hold that interest.

The first step in solving this question is answered by—Do not lose interest yourself!

There is a nervous strain in teaching; a weariness that cannot be gainsaid, but it is one of the most vital points of your profession that you fight against this through all hours, and strive to hide it and cover it up, even if you cannot quite overcome it in your own heart.

If you have chosen music teaching as your profession, then put your whole soul into it. Do not think of it merely as a means of earning your living. If you do, the results will be as meagre as the contents of the proverbial nut shell. On the contrary, do not let the idea of your work so absorb you that it shuts out of your life the many other things that tend to enrich our days, as well as our professions.

Steady, persevering work, going on as evenly and regularly as a wheel goes round, is what brings results in the end. But these results will be far finer, if you can place your mill wheel in a setting of great trees, which we will liken to books, which lead the mind away from and above our work for the space of time we have to think about them.

This will not consume too much of your valuable time if you only take the trouble to plan a little wisely. And if you will carry out these ideas during your teaching months, you will not be the wearied, harrowed person that last Spring found you.

So, keeping yourself in a fresh, interested state of mind, you cannot help but transfuse some of this into your pupils.

Again—Begin this year with a bold front against the giant—drudgery. Try and make your pupils' work full of life: not hard and dry. Make short schemes for your younger scholars and do not require them to go beyond them before the next lesson.

Try and make the work of practice a joy and a pleasure, so that children will come to their lessons with the same zest that they go to hunt wild flowers, and then do not have them among those who "love not the flowers they pluck, and all their botany is Latin names".

Try and make the freshness and the crispness of these autumn days of plans and promises last during the entire year.

Monthly Teaching Analysis of a Composition

By Mortimer Wilson

It Was the Rose Herself Who Sigh'd *

By Robert Franz

THERE are few composers of song who are better beloved by singers than Robert Franz. In all his works the true lyric element is ever present, and the singing voice is always treated as primary in relation to instrumental accompaniment. As to definite moledic lines, it has often been said that the test for a true melody is to strip it of its accompaniment, but we believe that on second thought the makers of this rule-of-test would be obliged to revise it considerably. For instance:—

A melody, no matter how simple it may be, cannot possibly be appreciated as such unless there be in the mind of the hearer a perception of the underlying harmonic tones to which the melody tones belong. This perception may indeed be subconscious, in fact most often is, except in the case of the technically trained musician; and even in this case there are apt to be as many different harmonies which are conceived as accompanying a plain melody as there are listeners. The fact that any melody is capable of innumerable harmonizations is sufficient proof of this point, the carrying out of which is certainly one main attribute in the individuality of composers. Which is only another way of saying that but for the variety of harmonic perception in various composers we should have even more often to listen to one and the same melody with but slightly different nuances in its general contour, except for rhythmic variances. As a proof of such a possible condition we need only sight the "popular" idiom of America's famous "best sellers" which have been cut from the same cloth since the piece was first woven. For further explanation, and to be mathematical:

There are but forty-nine different ways of forming the figures from 1 to 7 in an upright line, which means that there are but forty-eight variances of single tonal progressions. Whereas, each of these forty-eight variances have the possibility of being harmonized, and thereby changing character just one-hundred-and-ninety-six times, since each tone may be harmonized as *root, third, fifth or seventh* of a chord combination, to say nothing of the many usages of single tones as non-harmonic intervals, etc.

One might ask then why it is that the listener who knows nothing of all this can and does appreciate tonal progressions and enjoy them as melodies. It is simple enough if one remember the history of the development of musical appreciation. There is nothing strange in the fact that rhythm was practiced and developed first, because it is the chief artery in the musical body as we well know from the lifelessness of many performances given by those who otherwise would be good musicians. That the second stage was the melodic one may well be accounted for by the fact that anyone, savage or civilized, who will drum a set rhythm for a short time will be bound to associate definite pitches with the rhythmic units and arrange them in more or less natural and logical order. Finally, underlying chord tones will become evident by a continued singing of the melody so constructed, which of course, is the basis of harmony; and post-finally, the appreciation of a melodic succession together with its accompanying chord tones will demand a more melodic progression of the individual voice-leadings of the harmonic accompaniment, which is undoubtedly the basis of counterpoint. To those who realize this necessary sequence of development there is nothing startling in the music of the present day. No matter how complex the web may be, so long as it is fashioned upon these lines it is bound to wear! If not so built it is surely doomed to fall apart, and give place to the more enduring fabric which then becomes the model for the succeeding generation of creators.

The first remarkable phase of "It Was the Rose Herself Who Sighed" is that there is not an accidental in it. Not a reference to a change of tonality even once appears by which the imagination might be led to wander from the path of the simple rosebud. It might be mentioned that the modern composer finds it extremely difficult to express himself well without the larger vocabulary of the entire tonal circle. Now, as a further proof of the necessity of a harmonic background, one who is not familiar with the song might sing or play this melody without its accompanying voices. The result will be most unsatisfactory, because the average listener will associate the single tones with the simplest harmonization and the character will be completely lost, and often there will be no imagined harmonic satisfaction whatever. But with the added voices, alone govern the appreciation of the melody, here is a song in many.

A note of sadness (1) is heard in the introduction where, after the impression of the Tonic, the Submediant (vi) becomes the dominating influence and suggests the *minor mode* (relative to the original key of *D Flat Major*). This is followed (2) by the harmonic foundation on the Subtonic (vii) which is one of Wagner's often used means of gaining dramatic force. Now (3), beginning the voice with a design built upon the same harmonic foundation (vii), the composer gains another point over the listener, who (during the period when this song was composed) was accustomed to the voice beginning with the Tonic. Thus preparing the hearer, that which follows is well understandable. A moment of simple (consonant) aural pleasure is afforded (4) by the Mediant (iii) and Dominant (v7), and next the expected Tonic appears (5), but with it comes its *dissonant seventh*, the sighing effect of which continues throughout the measure and then (6) comforts itself by its downward movement (7) into the *B Flat* of the accompaniment. A return (8) to the Diminished Triad (vii) then again maintains the naively dramatic character formerly suggested. The last phrase (9)

(*Continued on page* 30)

*University Press, Inc.

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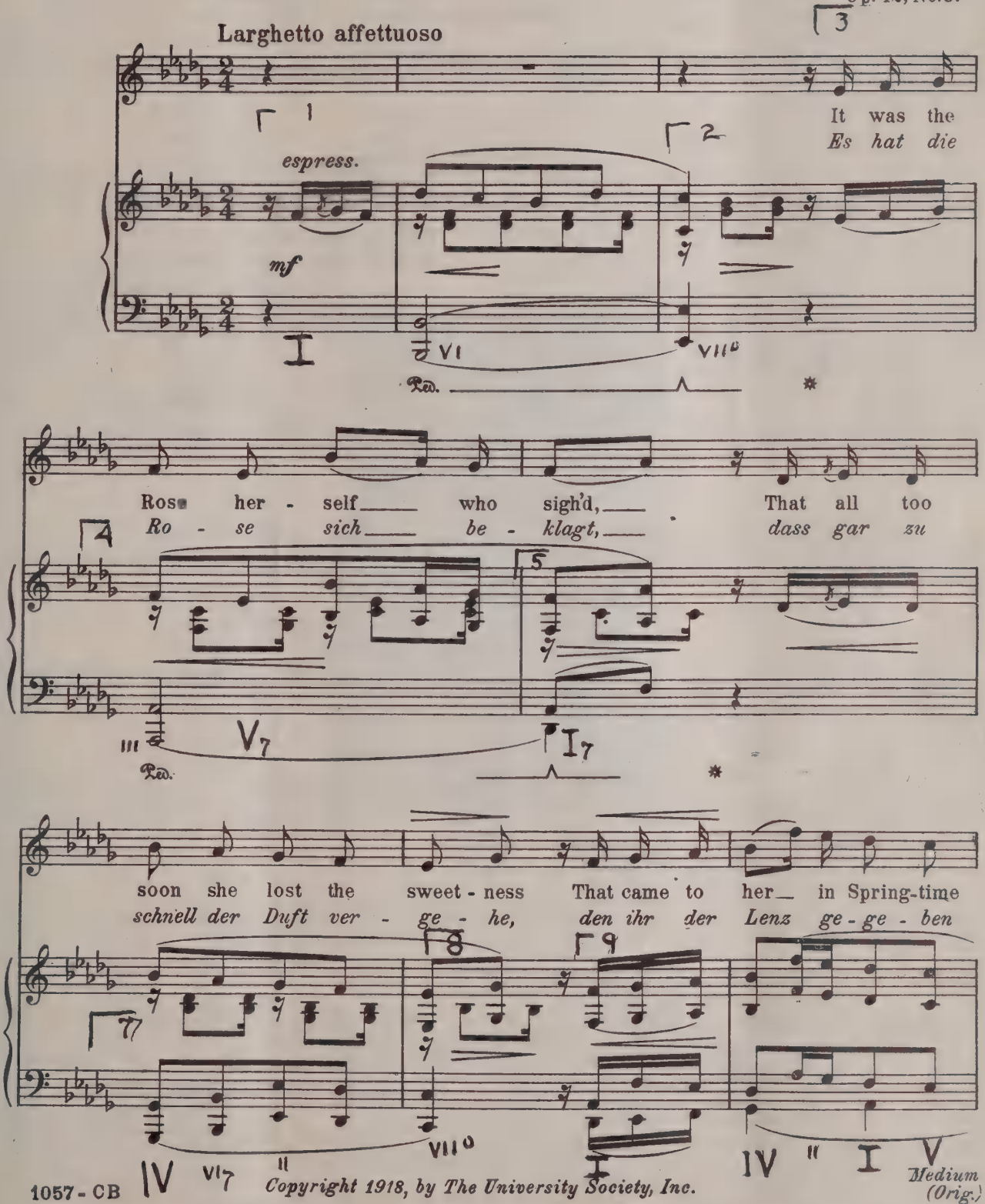
IT WAS THE ROSE HERSELF WHO SIGH'D

ES HAT DIE ROSE SICH BEKLAGT

MIRZA SCHAFFY

English version by
Edith Tillotson

ROBERT FRANZ
Op. 42, No. 5.


Larghetto affettuoso
espress.
mf
It was the
Es hat die
Rose her - self who sigh'd, That all too
Ro - se sich be - klagt, dass gar zu
soon she lost the sweet - ness That came to her in Spring-time
schnell der Duft ver - ge - he, den ihr der Lenz ge - ge - ben
Ped.
Medium
(Orig.)

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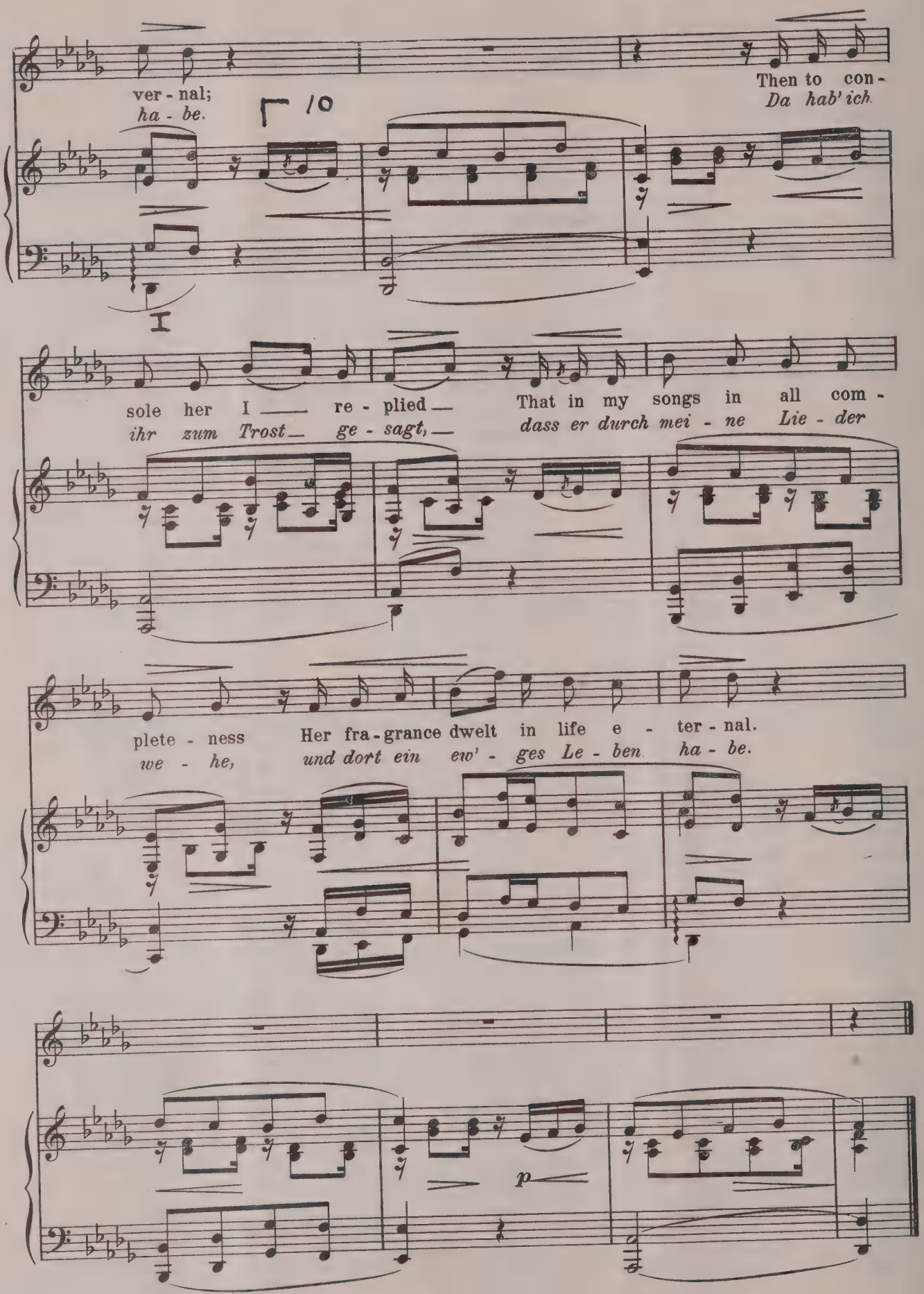
ver - nal;
ha - be.
10
Then to con -
Da hab' ich
sole her I — re - plied —
ihr zum Trost — ge - sagt, —
That in my songs in all com -
dass er durch mei - ne Lie - der
plete - ness
we - he,
Her fra - grance dwelt in life e - ter - nal.
und dort ein ew' - ges Le - ben ha - be.
p

Training a Wonder-Boy Voice

Methods Used in Cultivating and Training a Remarkable Vocal Organ

By Gilbert I. Stodola

THE extraordinary voice of Robert Murray, the twelve-year-old boy soprano of Tacoma, Washington State, has attracted so much attention among musicians and singers and especially among teachers of the voice, that a discussion of the methods being employed in its development will be of interest to music teachers.

Robert Murray's voice, on the basis of careful scientific tests, has been pronounced by Dr. Frank E. Miller, the throat and vocal specialist of New York, to be "one of the most wonderful voices in the world", as well as being "both the highest and of the greatest range shown in musical literature", for it extends "over a range of five octaves and beyond the highest note of the present piano". In addition, the boy exhibits a remarkable natural facility in the use of his unusual vocal equipment and also a noteworthy musical talent.

For something over a year the training of this remarkable voice has been in the hands of Mr. Frederick Haywood, head of the Haywood Institute of Universal Song, of New York, under whose instruction it has shown marked improvement, especially in its middle register. I cannot do better, therefore, than to quote Mr. Haywood's remarks on the methods he has employed. Mr. Haywood does not regard Robert Murray's voice as abnormal or freakish, but considers it rather as supernormal, that is, a voice with an uncommonly fine normal register combined with a phenomenal upper range; this happy result being brought about by an exceptionally perfect vocal apparatus. He says:

"The training of boy voices is usually begun on descending scales with the small vowel sound of 'oo', for the purpose of strengthening the head registers and to induce the use of the head voice throughout the scale. All authorities agree that this will produce the best results.

"In training a boy's voice which has a range extending an octave or more beyond the usual voice of two octaves, ranging from middle 'C', in short such a voice as Robert Murray possesses, this rule may be applied with equally good effect.

"However, this method, by itself, is quite inadequate to meet the necessity of producing a uniform scale of three octaves or more, ranging up from middle 'C'. After a period of work following the usual procedure, greater things must be accomplished, and on account of the unusual range the development of the lower registers must be more complete, and trained more in the manner of a mature female voice. This was the exceptional problem with which I was confronted in the case of this extraordinary boy voice.

ROBERT MURRAY

"The use of ascending scales on all the vowel sounds under such circumstances is of great value and prepares the voice for the task of supporting the upper octave from the high 'C' to the 'C' in altissimo. Staccato arpeggios are of the utmost importance in the scheme for developing the uniform scale.

"Moreover, a perfect breath co-ordination must be established and the possessor of a three-octave (or higher) range must be skilled in the balance of the voice to prevent vocal strain and possible injury which might come from the wrong use of the top octave."

Mr. Haywood brings out an interesting point in the following:

"The greatest issue in establishing the uniform scale is in blending the register that exists at the 'G' in altissimo. At this point the direction of the voice into the resonators makes a radical change from the front of the mouth and the teeth into the post-nasal resonators, and continues in this direction to the top of the range.

"At this point of change the position of the mouth alters very noticeably, as does also the position of the tongue. The lower jaw rises slightly and the tongue assumes the position of that noticed in a bird; that is, it remains flat, slightly elevated from the bottom of the mouth. On the other hand, the jaw is free and plays a less conspicuous part in the control of the tones.

"The quality of the altissimo registers depends entirely upon the freedom of the scale beneath. A two-octave scale is most effective in establishing an easy approach into the very high registers. But the use of the small 'oo' is entirely out of the question at this point of training.

(*Continued on page 27*)

A CONFAB CORNER

A Department For the Exchange of Ideals, and Suggestions On Programs, Materials, and All Teaching Problems

MARGARET ANDERTON—In Charge

"Let the children make their own music, and we shall get a race of musical people."
—H. Walford Davies, Mus: D., L.L.D.

Making Your Music Plans for the Coming Season

September is the month of mental sproutings among all Music aspirants. Whether they be parents, or guardians seeking advice as to Teachers best suited, and best equipped for the special needs of the musical child, (and it is highly important that both those points should be carefully gone into, if *results* are to accrue, during the coming year). Whether they be Advanced Students in music, at that parting of the ways, as to which line of development wisest to follow, and likely to *bring success* most surely in a music way, the Concert field, or the Accompanist field, the Teacher field, or the Community leadership field, (which is apt to mean also Church organ, choir-singing, training orchestra, etc.). Whether they be Teachers, taking mental stock of old pupils, or casting about how to secure new ones, or young untried Teachers, just beginning, and hardly knowing what material to use, how to grade the pupils whom their friends may be entrusting to them to develop, or how to get pupils at all, or how to start the veriest beginners of all, after they have got them. All these matters you must each be thinking out right now, and quite carefully, if you would succeed. The Confab Corner stands ready to be helpful to each and all. We are singularly fortunate in opportunities to make ourselves well and thoroughly informed upon all these phases of music, as also through those who contribute so helpfully through our Club Column. These pages are open to every Subscriber of The Musician, and so, freely make use of them, and be of use, mutually, to them. Remember, Music is the great Need of the time in which we are now living, so let us think hard all this month, as to how best to have and to hold the best, or develop the best music, and the best possibilities in ourselves, this coming season.

From Contributing Club Members

[*The foregoing, promised for our August issue, had to be carried over owing to lack of space.*]

How I Made a Game Out of the Music Cards

By F. Palmer

I had among my pupils two children who simply would not try to read at sight, and were just lazy about learning their notes. They were spoiled children, with "Society mothers", attending one of these fashionable schools where the usual casual indifference to music work went on. I tried this plan. I gathered these two children with two others around the Piano and, taking the box of *Music Cards*, I dealt out six cards to each child (taking care to mingle the Clefs and the ledger notes with the easier ones equally). The first child handed a card to the next one, and started to count 10, if the second child got her finger on the right key and called the right name before 10, the card went into the *Pool*, if she failed, she had to add that card to those she already had. The one who got rid of her cards first, *won the game*, and the one who got the fewest cards named and placed right, had to take all the Pool cards as well! The children enjoyed it hugely, and got so eager to *Win the game*, that they voluntarily took what they called their "bad cards", and putting them into one of those two partitions in the box, *learned them up voluntarily for the next game!* I only took ten minutes out of the lesson time, and certainly was time well spent, for in about three weeks I found the children were meeting Saturdays in their own homes, and playing the game there. In six weeks the Sight-reading of these two children had simply leaped ahead, and they were so happy in it. I had of course *used* the Music Cards, but as part of the *lesson*-work, just as everyone of us graduate teachers do very thankfully, for they are certainly a wonderful help toward rapid sight-playing, and I hope our C. C. M. will not think me foolish to have made them do this as a game, and I truly hope our Confab Corner Editor, or Miss Chittenden, my teacher, will not either: but you see, these were very spoiled rich children, and it was, and is very hard to get them to really work and study at their music, or anything else, and I think if they had thought this was a lesson they would have shirked it.

[Ed. Note—The Musician *certainly does not think you foolish, but a wise, earnest young teacher, up against one of the most serious problems which threatens the music situation in this country. We consider the end justified the means in this instance, and you evidently got a bit of real work out of two spoiled, idle kiddies. Honey and Borax are often administered together to infants, and so long as you see to it that it is not all "honey" but that these two little piano pupils of yours get some genuine music work done as well, you are on the right track.—M. A.*]

Constructive Don'ts

DON'T omit a heart to heart talk with the mothers of your pupils.

DON'T forget to call on the Head of the school your pupils attend.

DON'T forget to get out your advertising announcements, your cards, or circular, early.

Pupils' Recital Programs

WE print here some of the grammes we have received from our C. C. M. They may be of interest to you, bringing as they do suggestions in the way of new pieces good for teaching and for playing next winter. You will have more time and better opportunity to get them and try them over now, than after your next teaching season starts. We keep ourselves informed for your benefit as to who publishes them all, and where they can be obtained.

We think these programs, given by Pupils of our Subscribers from as far West as Spokane, as far East as Roxbury, Mass., and as far South as Atlanta, Ga., will contain much new music of suggestive interest to fellow-teachers from other parts of the country, who are on the alert for good teaching material. The selections are from some of the leading music publishing houses. You will note on the especially interesting Atlanta program, the "May Night" of Selim Palmgren, which THE MUSICIAN printed in last *April*, together with a picture, on the index page, of the rising young Composer.

PIANO RECITAL

By Pupils of

MISS A. M. FARMER

(Atlanta, Ga.)

Assisted by MISS CASTLES, Reader
MR. W. F. TANLEY, Baritone
MR. W. ROGERS, Accompanist

PROGRAM

1 Polonaise Op. I (from the Operetta "Seigfireid") ..... *B. Hoffman*
2 Peasants Frolic ..... *C. Gurlitt*
3 Crossing the Bridge Op. 80 No. 4..... *Rudolf Friml*
4 Springtime ..... *Mathilde Bilbro*
5 A Melody Op. 34 No. 6..... *Louise Wright*
6 In Hanging Gardens..... *Evans Davies*
7 Happy June Days..... *Mathilde Bilbro*
8 Barcarolle (from "Tales of Hoffman").. *Offenbach*
9 (a) Was Marriage a Failure?... *Chas. Adams*
(b) The Daffodils ..... *Wordsworth*
10 Prelude Fantasique Op. 29.... *Addison Porter*
11 (a) Dream Valse ..... *Wilson G. Smith*
(b) Fairies There Were Op. 115 No. 5.. *Wilson G. Smith*
(c) An Autumn Roundelay.. *Theodora Dutton*
12 (a) Mazurka in B. Flat..... *R. D. Riley*
(b) Scherzo ..... *Herbert Hyde*
(c) Hungarian ..... *Raymond Sikes*
13 First Peer Gynt Suite Op. 46—
(a) No. 1, Morningmood..... *Edward Grieg*
(b) No. 2, Ase's Death..... *Edward Grieg*
(c) No. 3, Dance of Anitra..... *Edward Grieg*
14 (a) Novelette ..... *Felix Deyo*
(b) The Rivulet Op. 19..... *Hannah Smith*
(c) May Night ..... *Selim Palmgren*
(d) Scherzo Op. 53 No. 2..... *G. Martucci*
15 (a) Infelice e tu credevi (from "Ernani") *Verdi*
(b) The Banjo Song..... *Sidney Homer*
16 (a) Dainty March Op. 15..... *Eduard Poldini*
(b) Scherzo in E..... *Selim Palmgren*
17 (a) Praeludium Op. 28 No. 1.. *Selim Palmgren*
(b) Polonaise Op. 40 No. 1..... *F. Chopin*
18 (a) Voices of Spring Op. 32 No. 3.. *S. Sinding*
(b) Valse Chromatic Op. 88..... *Ben. Godard*
(c) Spring's Greeting ..... *Frank Lynes*
(d) Valse Styrenne ..... *A. Wollenhaupt*
19 Coronation March (from "Le Prophet") *G. Meyerbeer*

MUSICALE

By Pupils of

ST. PATRICK'S SCHOOL

(Roxbury, Mass.)

MAY 15th, 1921

PROGRAM

Libussa ..... *Krentzlin*
Criss Cross ..... *Smith*
Playing Tag ..... *Schytte*
Bonbon Dance ..... *Lynes*
Woodland Revels ..... *Keats*
Dancing Stars ..... *Krogmann*
I Wonder If Ever the Rose..... *Slates*
Good Morning Tommy Tompkins..... *Pratt*

JUNIOR SINGING CLASS

Petite Valse ..... *Dennee*
In the Merry Month of May..... *Grunn*
Woodland Sprites ..... *Weyts*
Pixies Sliding Down the Hill..... *Brown*
Chasing the Butterflies..... *Dennee*
Danny Boy ..... *Weatherly*
The Japanese Fan..... *Cowley*
The Little Wag..... *Sartorio*
In the Lovely Month of May..... *Merkel*
Frolics of the Wind..... *Cramm*
Dance by Moonlight..... *Porter*
Valse ..... *Barbour*
Chasing the White Rabbit..... *Lynes*
Will O' the Wisp..... *Quigley*
The Sybil ..... *Schytte*
Wayside Brook ..... *Parlow*
Song of the Brook..... *Quigley*
Two Little Froggies..... *Cramm*
Peep O'Day ..... *Adsit*
Buttercups ..... *Ambrose*

GRAMMAR SCHOOL VOCAL CLASS

Univ. of Illinois School of Music

Program

Polonaise in C-sharp minor ..... *Chopin*
Mermaid Song ..... *Haydn*
Tarantelle, A-minor, Op. 23..... *Dennee*
Mifanwy ..... *Forster*
Nocturne, Op. 12 ..... *Leschetiszky*
Mazurka (Violin) ..... *Mlynarski*
I Did Not Know ..... *Vanderpool*
Springee a Lovable Lady ..... *Elliott*
From an Indian Lodge ..... *MacDowell*
Hindoo Song ..... *Bemberj*
At Dawning ..... *Cadman*
Idilio ..... *Lack*
Ave Maria (Violin) ..... *Bach-Gounod*
Etude, Op. 25, No. 1..... *Chopin*
Etude, Op. 10, No. 8..... *Chopin*
a. The Rose Complained
b. Out of My Great Sorrow..... *Franz*
Valse Chromatique ..... *Godard*
When to Thy Vision ..... *Gounod*
Allah ..... *Chadwick*
Staccato Etude ..... *Rubinstein*

PUPILS OF

GEORGE L. McMILLAN

New Rochelle, N. Y.

Musicale

Program

The Shoemaker ..... *Maxim*
Shepherd's Song ..... *Paldi*
Happy Hearts ..... *Orth*
Sweet Clover ..... *Orth*
Bagatelle ..... *Mozart*
Hide and Seek ..... *Schytte*
Boat Song ..... *Grant-Schaefer*
Sonatine—Spirito—Andante—Vivace *Clementi*
Song Without Words ..... *Rogers*
Playing Tag ..... *Matthews*
Forest Echoes ..... *Zilcher*
Gavotte ..... *Hamer*
Cantabile ..... *Kullau*
Allegretto ..... *Clementi*
Andante ..... *Kullau*
Chattering Birds ..... *Townsend*
Rain Patter ..... *Rogers*

Pianforte Exhibition

GIVEN BY PUPILS OF

GRACE E. STEPHENS

Graduate Teacher of the New England Conservatory of Music

ASSISTED BY

LILY BUTTERS, Child Vilionist
LOUISE MELVIN, Child Reader and Harpist

Program

Pupils' Grand March
Duet, Toreador's Song, "Carmen"... *Bizet*
Duet, Daisy Waltz ..... *Madison*
Duet, Ding, Dong says the Bell.... *Livsey*
Spring's Greeting ..... *Porter*
Waltz, Robin's Lullaby ..... *Krogmann*
Trio, Polka Mazurka ..... *Behr*
Curly Locks ..... *Orth*
Vacation March ..... *Dana*
Rocking Horse ..... *Baumbach*
Trio, Waltz, With Light Hearts... *Porter*
Petite Valse ..... *Holst*
Duet, First Waltz ..... *Dennee*
Maybells Ringing ..... *Siewert*
Trio, Marche Militaire ..... *Behr*

SHORT INTERMISSION

Duet, Galop Elegant, Love's Messenger *Behr*
Polka, Brise Printaniere ..... *Bohm*
Duet, In the Arena, March .... *Engleman*
Flowers of the Forest ..... *Bury*
Song by Eight Musical Flowers and Jack Frost a Fairy ..... *Ross*
Fifth Nocturne ..... *Lejbach*
Duet, Fire-balls ..... *Behr*
a. Reading, Polly's Surprise Party
b. Harp Solo
Grand Marche de Concert... *Wollenhaupt*
Love's Caprice ..... *Heindl*
The Nightingale and Zephyr ..... *Smith*
Shower of Stars ..... *Wachs*
Spin! Spin! ..... *Rossi*
Sonata, Moonlight, Adagio sostenuto, Allegretto, Presto agitato... *Beethoven*
Mazurka, Silver Nymph ..... *Heins*
Duet, Polonaise, The Dragon Fighter *Hoffman*

SUMMER PRACTISE

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DAY	SILENT GYMS: FINGERS	I SCALE I ARPEG WHICH?	SPECIAL DIFFS	NEW PIECE	MUSIC AND SIGHT	CARDS AND PLAY	OLD PIECES	FREE-WILL WORK	SINGS	TOTAL TIME
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TUE.										
WED.										
THU.										
FRI.										
SAT.										
SUN.										

Just a Golden Hour of Music. What did you do This Week? Add Total Time here

Again by request we reprint this Practise Record. We shall indeed be pleased if teachers care to mail us the filled-in summers' records. We are glad to hear they are helping.—M. A.

PIANO POINTERS

Principles for Fingering

The older readers of THE MUSICIAN will possibly be more or less familiar with a work written by an English pianist and teacher, Franklin Taylor, entitled *Primer of Pianoforte Playing*. Some persons may be disposed to consider the book as somewhat out of date at the present time; yet the one who reads it carefully will find in it many little items of a thoroughly practical and helpful character.

For example it is quite likely that a number of teachers and players will confess that they have little or no systematic knowledge of the principles followed by experienced teachers and artists in the fingering of music for the piano.

The editor of the question and answer column of a musical journal is likely to be asked at least once a week to give the inquirer some rules for the fingering of music or to finger a certain passage in a composition at that time under study by the correspondent. Mr. Taylor writes in his book:

A good method of fingering is, for the pianoforte player, an absolute necessity; without it easy passages become difficult and difficult ones impossible. Such a method can only be the result of the careful study and application of certain principles which I shall endeavor to explain.

As regards their fingering all passages may be broadly divided into two classes, scales and chords. Even passages which present the most irregular appearance belong, in reality, to one of these two classes, and have to be fingered accordingly.

If a passage in a continuous legato movement does not extend beyond five notes it will be proper to use the five fingers or as many as may be required in what is called their natural position, one finger for each note without contraction or extension.

These rules may be applied in fingering passages:

1. One finger for each note in natural position.
2. Never make unnecessary contractions.
3. Never make unnecessary extensions.
4. The thumb is not to be used on a black key unnecessarily.
5. Do not change the position of the hand unnecessarily.
6. The second, third, and fourth fingers may pass over the thumb, and in rare cases over the little finger, but never over each other, at least in passages of single notes.
7. All repetitions of the same figure should be fingered with the same fingering.

Teachers who have become dependent on the printed fingering of the "teaching pieces" they are accustomed to use will find that if they carefully observe the rules above mentioned they can finger music for a pupil in such a way as to suit the special needs of that pupil.

It seems pitiful that a person who has been teaching for a term of years and presumably had competent instruction during the student period should find it necessary to ask another person to finger some comparatively simple piece, even some of the Beethoven sonatas. But recently the present writer was asked to recommend a musician who would mark fingering and phrasing in some compositions which she claimed to have written and wished to submit to a publisher.

Not only should teachers make an effort to apply the clear principles stated above but they should be impressed upon pupils as well.

Training the Fingers for Playing

Previous to their being trained on the keyboard the fingers have been accustomed to action of the most unindependent nature. They have hitherto generally been moved in a body; they must now be taught to move one at a time. Their action, when applied to the keyboard is, in the matter of direction, no new or unfamiliar one.

The novelty consists in their actions being—

1. Independent.
2. Extended.

The finger whose sphere of action has most to be extended is the thumb. This finger—so peculiarly useful in balancing all the others—needs, for piano playing, very special training. Its chief duty hitherto has been to oppose the other four fingers during the action of grasping or holding; and its position, with regards to the others, has generally been either to point individually or outside of them when the hand was closed.

But when applied to the keyboard the thumb has to make very different movements. It has now no connection with the points of the fingers and its motion, sidewards in the direction of the fourth finger, is brought into use much more frequently than before. The muscles regulating the flexion and extension of the second or nail phalanx are made comparatively little use of, while those situated in the palm of the hand, constituting what is known as the ball of the thumb and causing its sideward motions, are brought constantly into play.

The finger motions which are new to the hand when applied to the piano are then, 1, independent vertical action, and 2, extended lateral action; and it is the duty of any method which may be adopted to teach this dissociation of muscular movement, or in other words, independence of finger action, by means of an equal combination of strictness and gentleness.

For the purpose of cultivating this independence the exercises best suited to begin with are those with the "still" hand and with the fingers placed on five contiguous white keys If carefully studied they will develop that certainty and ease necessary to the execution of all that is included under the name of passage work.

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THE TEACHER OF SINGING

The Making of Singers

A number of years ago the reviewer noticed in one of the musical weeklies an advertisement in which a teacher announced herself as "a maker of singers," something so definite and so thoroughly practical as to attract the attention. If this claim were backed by actual production the interested person would say to himself: "How does she do it?"

In her book **Voice Education*, Miss McLellan tells the reader—to realize the value of the ideas he must also be a student of the work—the principles she uses in her teaching, principles through the use of which others may also "make singers" by applying these same teachings with intelligence and persistence, the latter quite necessary. These principles, the author says, were "acquired gradually, after many years of practical research work, the beginning of which was correcting abnormalities of speech and voice action." The first chapter points out and tears down many vocal principles commonly employed in modern vocal teaching; the other chapters are constructive and corrective in purpose and application.

A list of the chapter headings will offer an idea as to the scope of the material of the book: I, Breath; II, Tone *vs.* Vowel; III, Attack and Poise of Tone; IV, Consonants; V, Interpretation; VI, Requirements of a Great Career; VII, Emotions and Characteristics of Singers. Of special value to the student and the singer is the series of Vocal Axioms in Chapter II. The first four chapters are concerned with mechanical conditions which prepare the organ for the artistic ends discussed in the other three.

A few quotations follow:

"It is not possible to express oneself or soar to the heights of interpretation without the most developed and controlled technic.

"Modern music requires ten times the technical control that the music of former times demanded.

"Emotional pictures should be so controlled by one's imagination that they are at one's command at all times."

Among the requisites toward becoming an artist the author mentions an intimate understanding of two or more languages besides the native tongue; a substantial musical education; health up to par, a fine, strong body, with a vigorous constitution; good personal appearance. Certain financial requirements are discussed with frankness and clearness.

In considering the emotional or temperamental phases of the singer's career the author emphasizes the importance of self-control, not the abandonment of every attempt at good balance. The psychology of the effect of the emotional life upon the voice is presented clearly and convincingly and should be read by those young singers who think that to be artistic they must cut loose from most or all the accepted conventions. The value of experience, even suffering in order to make others feel the emotional quality of a song, is discussed at some length.

All in all this book has not only many genuine principles in regard to making a good voice and a dependable technic, but still more, the application in artistic interpretation.

**Voice Education, by Eleanor McLellan: New York, Harper & Brothers, $1.75 net.*

Practising Exercises with a Metronome

In a large studio building one can hear a great variety of exercises executed in as great a variety of ways. The writer of this article has heard pupils being taught the tunes of songs by slow and laborious picking out, oftener, real pounding out of the notes on the piano; he has heard pupils singing an exercise with *do, re, mi, fa, sol,* etc.; he has heard teachers counting time with a loud voice to assist a pupil in getting the "time" right; he has heard stamping on the floor, and other devices to improve the feeling for rhythm.

The newest means to help to train the rhythmic sense was to set a metronome to ticking and then to sing a variety of exercises, the effort being to make the beats coincide with the "tick". It is not essential, here, to discuss the amount of success achieved. There wasn't "no such thing".

Anyone who has tried to keep obsolutely with the tick of a metronome knows how hopeless the task is. Even a pupil who has what is called a good feeling for time cannot keep with the sound of the metronome. And what is more, one does not want that kind of accuracy; it is too mechanical.

Of course, at the particular moment that the teacher was trying to get the pupil to sing to the ticking of a metronome he may have had no other idea than to secure exact coincidence. But as a part of a lesson for which the pupil may pay ten, fifteen, twenty-five cents per minute, it is rather expensive drill in matter purely mechanical. If one is intent in securing an attack that shall be exact with the tick he will center his mind on that and lose touch entirely with the far more important point of good execution and correct and improving tone production.

When a pupil is in the studio it is a clear point of duty that both teacher and pupil shall be listening with the utmost concentration and discrimination to the work of the latter, else how can one tell if progress is being made? And can one listen with concentration and discriminating judgment if the main idea is whether or not the pupil has kept accurately with the beat of the metronome?

Perhaps no reader of THE MUSICIAN has even thought of using the metronome as described in the first part of this article. It is to be hoped that such is the case.

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"THE STRINGS"

Press the Strings Firmly

From a reading of various writings and talks with teachers and players one gathers the idea that it is a matter of importance to press the violin strings firmly when the finger must be placed on them. A moment's consideration will make plain why this is so frequently mentioned by teachers.

The open A string, for example, when properly tuned, has a length which, at that tension, produces the tone in question, at the so-called international pitch, 435 vibrations to the second.

When the first finger is pressed on the string close to the nut the length of the string is shortened slightly, sufficiently to produce the pitch B♭, that is to say, the finger, in being placed successively on B, C, C♮, D, E♭, E, is really a sort of movable nut changing the length of the string.

It is plain to the observer that in making a stopped note on the violin the finger should be pressed upon the string so firmly that no vibration can pass into the smaller portion of the string between the finger and the nut. "Dig the finger into the finger-board", said a teacher to a pupil who played weak "wooly" tones. "But it hurts my fingers!", remonstrated the boy. "Let them hurt for a few days, and then the nerves will get used to it, the skin will harden or toughen, and you won't mind it". The experience of every violinist proves this.

Any one who will stop a moment to think will recognize that if any perceptible amount of vibration passes through into that portion of the string which is supposed to be shut off by the pressure of the finger, the quality of the stopped note cannot be either pure or brilliant. This impure, uncertain tone is characteristic of young pupils who have never forced themselves to "dig into the finger-board" when they are pressing the strings.

As intimated, the ability to apply this necessary pressure comes only after practice with that end in view. And it is not attained by clutching the neck of the violin as if the player expects it might be pulled from his grasp. It is to be held lightly, the muscular, one may say, the nervous force, coming solely from the fingers.

A teacher who had trouble of this kind with one of his boy pupils took the following method to get him to going right. The left hand was placed in position for playing. Then the pupil was asked to place the first finger on E, on the D string, pressing firmly. The teacher took hold of the boy's thumb, and called attention to the fact that it was gripping the neck of the violin very tightly. The first step was to relax that grip without a decrease of the downward pressure of the finger on the string. The next effort was to add the second finger on F♮ without tightening the pressure of the thumb on the neck; then the third was placed on G, and finally the fourth on A. Every time the attention was concentrated on the problem of pressing down firmly with the least possible effort of the thumb against the finger action.

Finally the boy was asked to relax the thumb until it no longer pressed against the neck of the instrument and still maintain a downward pressure from the finger or fingers. The point is consciously to exert force from the joint which unites the finger to the hand and transmit this force to the tip of the finger.

Unviolinistic Easy Music

Some of the easy music offered to the public for use in the early stages of the study of violin playing appear to have been written by composers whose experience in the making of melodies seems to have come from playing the piano or from singing, or perhaps from both. It is apparent to the musician who knows the violin and the kind of progressions that suit best that some of the little tunes are nothing but piano airs arranged for the violin.

A favorite practice is to give familiar household tunes, folk-tunes, and other airs of this sort to the young player as recreation material. In some cases this is satisfactory, in others not so.

At any rate it will be much better for the technical progress of the youngster—and that is the kind of progress he ought to be making while he is young—if he spent more time on studies like those by Wohlfahrt which are based on violin ideas.

In talking with a musician recently this subject was touched upon. He called attention to the fact that quite a number of composers of the modern school have written for the violin but not in the violin style which they seem to know but slightly.

Players in the symphony orchestras have noted this fact in some of the newer music they have had to play. The effects may have been correct but they were not so truly orchestral as the music of some of the older composers who knew the violin and its idiom as well as the piano but did not write melodies for the violin simply transcribed from the piano.

Teachers of the violin should examine well all new easy tunes offered to them to make sure that the style is suited to the elementary stages of study.

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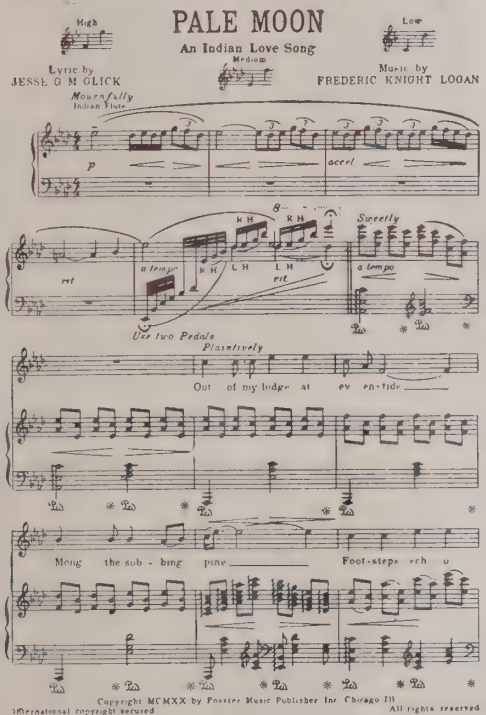
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SCHOOL MUSIC

HOWARD CLARKE DAVIS, *Assistant Editor in Charge*

Professional Ethics

A superintendent of schools in one of the largest cities of the country recently said to the writer that he was amazed to note the fine spirit of toleration and brotherhood which he found present among those of our profession and stated that in no other field of school teaching had he found it present in so large measure. The occasion was the choosing of a supervisor to fill a position in the city over which this superintendent presided and he said that without exception, the men and women who were candidates for the position spoke in almost enthusiastic terms of the ability and qualifications of the others, if they knew them. This man also said that while in some instances they recognized differences of opinion and procedure, they had a good natured tolerance of the other fellow and recognized his right to his own individuality and its expression. Being a man of wide and long experiences he was able to contrast this condition with those of the past and cited several experiences in which he had participated where the rival candidates accused each other of nearly everything from arson to wife-beating in their attempt to obtain a position.

The thought came to the writer that about as fine a compliment had been paid to the profession as possibly could be paid, and he felt proud to be numbered among a body of people so highly respected. It is his belief that this fine spirit among ourselves must of necessity reflect itself in our methods and approach to the children. Is it not one of the most helpful, not to say healthy 'signs of the times' that we can meet or discuss each other and our methods without a knife behind our backs? Fortunately, the whole trend of opinion seems to be in the direction of give and take. The most successful supervisors find themselves ready and willing to sacrifice themselves and their pet hobbies for the general good. After all, the thing to be considered is not whether a given system shall thrive and grow but whether the children are being benefited.

The Standard Course of Study

Several inquiries have come to the editor regarding the standard course of study prepared by the Educational Council of the Music Supervisors' National Conference as to how and where to secure copies of it. The opportunity is taken to say that the course is printed in full in the Proceedings number for 1921 of which copies may be obtained from the editor, George Oscar Bowen, Ann Arbor, Mich.

The volume itself, and as many previous volumes as may be obtained, should be in the library of ever supervisor. They represent an exact history of the practice and procedure of school music for many years. The course of study, above mentioned, however, is worth in itself many times the price of the entire volume, one dollar and fifty cents.

Outside Credits

The accrediting of work done under private teachers outside the regular school course has come to be so common that a defense of the practice or a detailed explanation of its workings is really unnecessary. There are, however, some phases of the idea which as yet have not come to a point either of standardization or efficient management in many places.

The work varies so in different school systems that the editor desires to open a discussion among the readers of the department with a view of obtaining some action as a result of their conclusions as expressed through these columns. You are therefore cordially invited to write to him direct at Yonkers, New York, giving a resumé of the scheme as practiced in your schools. You are asked to give your individual problems specifically and in detail. Most of us know what to do when the scheme works. What many of us want to know is what to do when the scheme doesn't work; what difficulties you are experiencing with your Board of Education, Superintendent, principals, parents, private teachers, etc.

It is hoped that this will be very helpful and practical. You are assured that your suggestions will be considered very carefully and full credit given in these columns. Please remember, however, that what is everyone's business is no one's business. Don't wait for someone else to write. Write yourself.

To stimulate the discussion, the editor suggests the following subjects as some which have caused considerable discussion in the past and which may not have been settled satisfactorily in many instances. A consideration of them either from the standpoint of your success in meeting them or their presence as real problems will be a great contribution to the profession. Probably the very problems you are worrying over someone else is having difficulty in solving, too. Help yourself by helping others.

Questions frequently asked are: Who shall examine the pupils as to their having met the requirements of the school authorities? What shall these requirements be? What shall be the basis of credit? What shall be the standard of preparation and experience of the private teacher who desires to have the work of her pupils accredited? What shall be the relation of the supervisor to the examination? Shall he act as an actual examiner or shall he act as an advisor? What shall be the basis of choice in determining a list of standard compositions as typical of a child's musical education? What shall be the ratio between the intellectual and esthetic phases of his education?

In the October number of The Musician we shall hope to have some of these questions come to a point of discussion which shall be continued as long as is profitable. Its one of the most discussed subjects in the entire profession.

WIND INSTRUMENTS

Conducted by Lieut. William C. White
Principal, United States Army Band Leaders' School

EXPERIENCE teaches that the Military Band is most advantageously placed when performing outdoors, or, at least, in covered buildings of large dimensions and well balanced acoustical construction. The enormous atmospheric disturbance caused by performance upon more or less large bodies of wind instruments points to this conclusion and also indicates that the fundamental principle underlying band organization must be one of great solidity and strength. It is quite customary for military bands to appear indoors and thus usurp the function of the orchestra, but, viewed from an artistic point, such performances are not always satisfactory, due, possibly, to the fact that the average band is not properly balanced. Sufficient regard is not being paid to the relative strength of tone of the several instruments entering into the formation of the military band and, as a consequence, the brass element predominates and overpowers the more facile and delicate reeds. As an illustration of this, note almost any band of fair size and average pretentions; it will be found that the reed section is so weak that, when playing in the medium registers, the tones of the instruments forming it are quite overbalanced by the brass. From the foregoing two important facts may be noted, (1) that the military band is more suitably placed when performing outdoors or in a large auditorium properly constructed; (2) that careful attention to a well balanced instrumentation should be given. A well balanced organization for indoor concert work should consist of about two-thirds reed and one-third brass, but a band formed for general all-round utility and business can hardly be organized on such lines. The features contributing to effectiveness in the concert band would prove detrimental to the ordinary band. It has often been remarked that a good concert band makes an inefficient one on the street, and vice versa. This remark is no doubt true, for the conditions of organization and style of performance, differing materially, tend to the development of effectiveness in the direction where energy of either is most employed. It is to be regretted that the conditions of business will not admit of keeping the two kinds of bands distinct and separate, for were it so, better results would be forthcoming.

The military band organized for general business purposes then, viz: parades and outdoor concerts should possess as much variety and richness as possible and, at the same time, strength of tone. With these facts in mind, a table of instrumentation for forty-four performers is herewith given:—

1 Piccolo
1 Flute
2 E♭ Clarinets
10 B♭ Clarinets
1 Alto Clarinet
1 Bass Clarinet
1 Soprano Saxophone
1 Alto Saxophone
1 Tenor Saxophone
1 Baritone Saxophone
5 B♭ Cornets
2 B♭ Flugelhorns
2 B♭ Trumpets
4 French Horns (or Altos)
2 Baritones
3 Trombones
1 E♭ Bass
2 BB♭ Basses
1 Snare Drum (Traps & Bells)
1 Bass Drum
1 Bass Saxophone

If the Soprano, Alto, Tenor and Baritone Saxophones, the Flugelhorns and Trumpet be omitted, thus reducing the number to thirty-six, the balance will still be good. The numerical, as well as tonal superiority in the foregoing is in favor of the brass, a combination calculated for strength of tone, while at the same time the variety of the reed section imparts to it a richness that must result in making it attractive. A further reduction of players would require again a different instrumentation; the following table is given as a specimen of more or less effective combinations that may be made from the instruments above mentioned:—

NAME OF INSTRUMENTS	NUMBER OF INSTRUMENTS					
	15	17	21	23	28	34
Piccolo & Flute	1	1	1	1	1	1
Oboe						1
Eb Clarinet	1	1	1	1	1	1
Bb Clarinets	3	4	5	5	6	6
Alto Saxophone				1	1	1
Tenor Saxophone				1	1	1
Bassoon						1
Bb Cornets	3	3	4	4	3	4
Flugelhorns					1	1
Trumpets					1	2
Horns or Altos		3	3	3	3	4
Baritones	1	1	1	1	1	1
Trombones	1	1	2	2	3	3
Basses	1	1	2	2	2	3
Drums	2	2	2	2	2	2

NOTE—The Flute and Piccolo, in ordinary arrangements, are not written to be played together. One performer therefore, serves for the two instruments.

The brass band, now almost obsolete in the United States, is essentially a street band and better adapted to the performance of marching music than the concert band. There is more of a military spirit about it, the quality of its tone being resonant, virile and brilliant. However, the tonal variety of the brass band is limited and, aside from marching work, it would be very monotonous indeed.

For the information of those interested in brass bands a specimen instrumentation ranging from six to twenty-eight players is given:—

INSTRUMENTS	NUMBER OF INSTRUMENTS										
	6	8	10	12	14	16	18	20	22	24	26	28
Eb Cornets	1	1	1	1	2	2	2	2	2	2	2	2
Bb Cornets	2	3	4	4	4	5	6	6	7	8	9	10
Flugelhorns in Eb							1	1	2	2	2	2
Eb Altos	1	2	2	3	3	3	3	4	4	4	4	4
Baritones	1	1	1	1	1	1	1	1	1	2	2	
Trombones				1	2	2	2	3	3	3	3	3
Eb Basses	1	1	1	1	1	1	1	1	1	2	2	
BBb Basses			1	1	1	2	2	2	2	2	2	3

NOTE—A bass and snare drum would be necessary to complete the above, therefore, it becomes necessary to add two players to each column given.

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Fundamentals in Choral Singing

VII

Attack

(Continued from *August*)

I RECALL an instance where a too great eagerness to get a good attack produced bad results. In 1886, while in London studying with Shakespeare, I heard that Liszt was to come to London, and that the Novello Choir (a chorus of about two hundred under the direction of Sir Alexander Campbell Mackenzie) was to give Liszt's *Saint Elizabeth*. It occurred to me that if, by hook or by crook, I could get into this chorus I would have a good opportunity to see and hear the great pianist while we were singing *Saint Elizabeth*. As it turned out, when the Novello Choir "did" Liszt's oratorio I was in the Isle of Wight recovering from an illness!

But what I began to say was that in the Choir were two men (I remember at the time that I imagined them to be brothers) who sat together and always managed to attack as Mackenzie's stick began to go down instead of waiting until it was at the bottom of its stroke; they had powerful, not to say strident voices, and the general effect was of a terrific hoot at the time of attack in advance of the rest of the Choir. I always wondered why the Conductor did not "sit on" these two individuals, but concluded that he pardoned much on account of their zeal.

Organists who are also choirmasters need to be careful, in their turn, not to anticipate the beat. To illustrate: you are an organist-choirmaster; you are directing and playing. You beat a preliminary measure and give the first beat distinctly and strongly with your right hand, playing the full chord with your left hand. Invariably you will be ahead of the choir. Many organists will deny that the result will be *for them*, what I describe, but the only safe rule is for the organist-choirmaster to delay *his* attack the least bit of the beat. I have touched on this point before, but it will bear stressing.

Tone

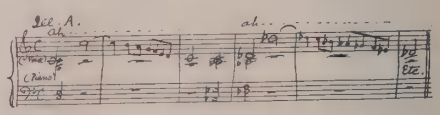
In the ordinary chorus choir there are, or may be, several conditions interfering with a good tone in ensembles, (1) there may be one or two voices standing out from the rest on account of a disagreeable quality of voice (not "blending", as the phrase goes, with the rest), (2) few if any of the members of the chorus with any vocal training, (3) no time at rehearsals given to systematic voice culture.

As to (1): the only thing to do is to secure in some way the resignations of the offending singers; it may often happen the minister's wife or a deacon's daughter or even one of the music committee has in some way secured an entrance to the choir and can be dislodged only with difficulty. Godliness and a good voice have no relation with each other, but many, doubtless highly moral or even religious people, insist on "serving the Lord" in ways that the devil himself would not find acceptable. It takes as much tact to get such people out of the choir as it does to run an opera company.

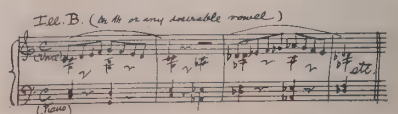
In regard to (2): Some choirs are recruited from the choirmaster's private pupils; sometimes the contract with him stipulates that lessons from him shall be the singer's compensation. This sometimes works out well and sometimes badly; if the director is a good teacher and carries out the contract conscientiously it is to the great advantage of the choir member. It is evident, however, that the director must have a large salary in order that the arrangement shall be profitable to him. A young young man skilful in voice-building and repertoire may find it to his advantage to get a start in professional life by such an arrangement with a church.

It is, however, in (3) that we find a really practical plan for getting a good choral tone. Granted a mixed-voice choir with a rehearsal during the week of an hour and a quarter and, on Sunday, of half an hour, it is possible to devote fifteen minutes, or one-seventh of the total time, to voice training exercises. The director must have had voice lessons himself and the work will have five foci—(a) breathing, (b) soft singing for quality, (c) missa di voci (crescendo and dinunuendo), (d) flexibility (rapidity), and (e) diction.

It seems to be the general opinion that nothing is gained by referring to "registers". It is, however, very useful and entirely practicable to tell the sopranos (for example) that their higher notes may be sung with a "small, light voice", and that it is desirable to go down the scale with the same quality so far as they find it convenient. To practice that sort of thing the following well known exercise may be used:



Slow practice on tone quality with meticulous criticism of individual tones, while necessary, will never secure ease and flexibility, especially in the quicker *tempi*, without special work. It is well to spend the last of the fifteen minute practice period in an exercise like the following, beginning at a moderate speed, but taking successive keys at a faster *tempo*:



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2

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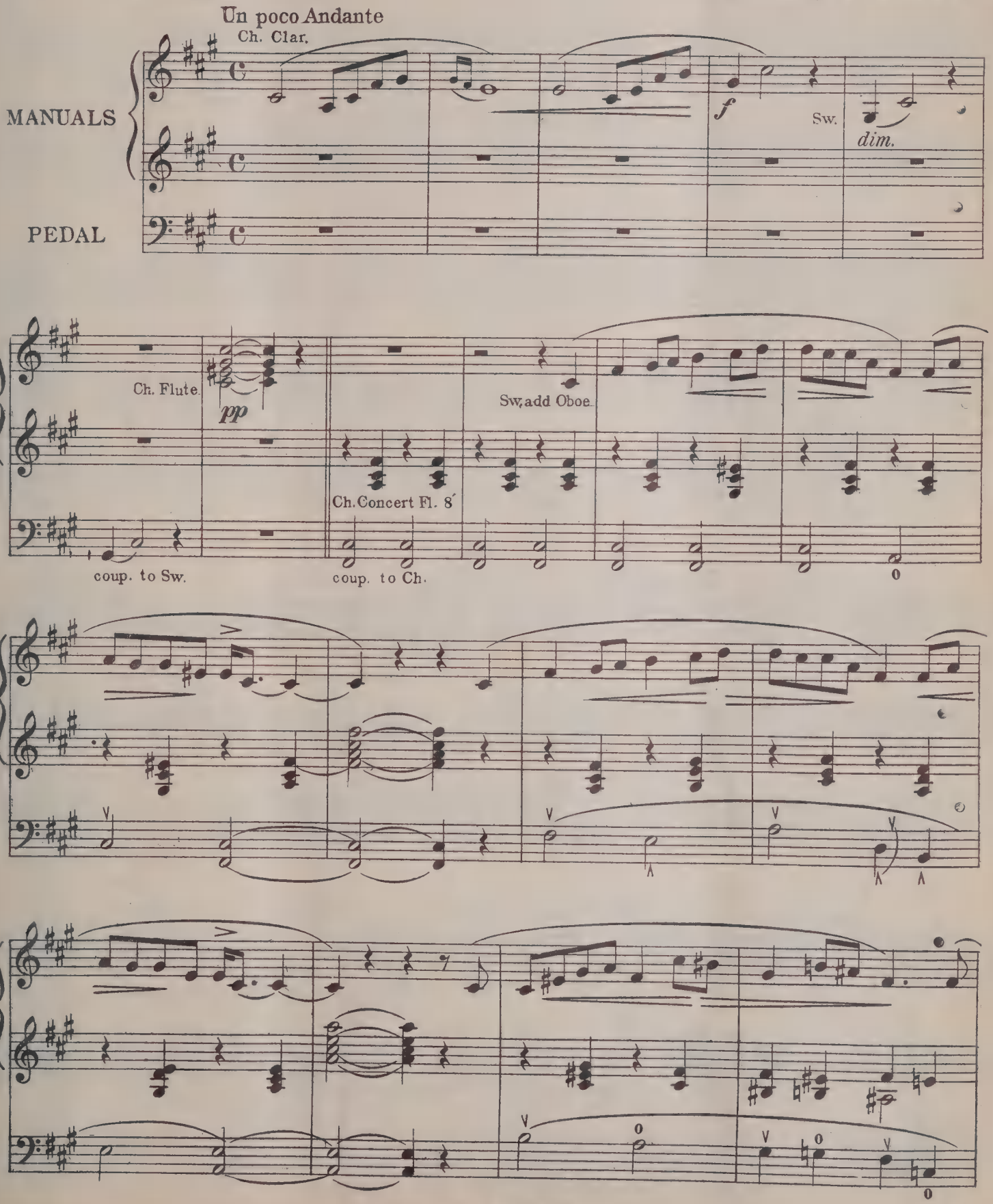
Prepare { Swell: Vox Celestis, Spitzflöte
Great
Choir: Clarinet, 8
Pedal: Soft 16′ coupled

EDVARD GRIEG, Op. 23, No. 1
Transcribed by Edwin Arthur Kraft



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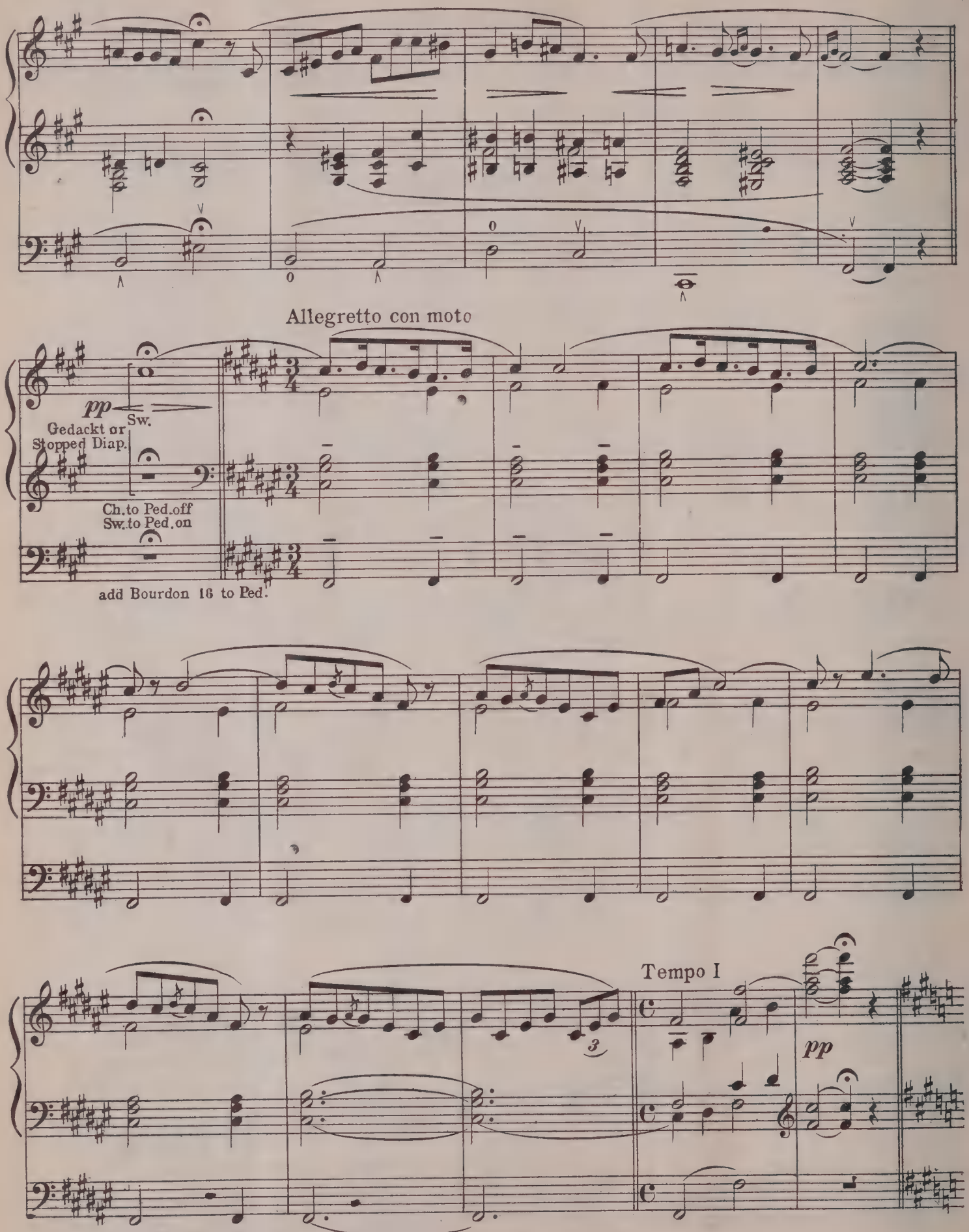
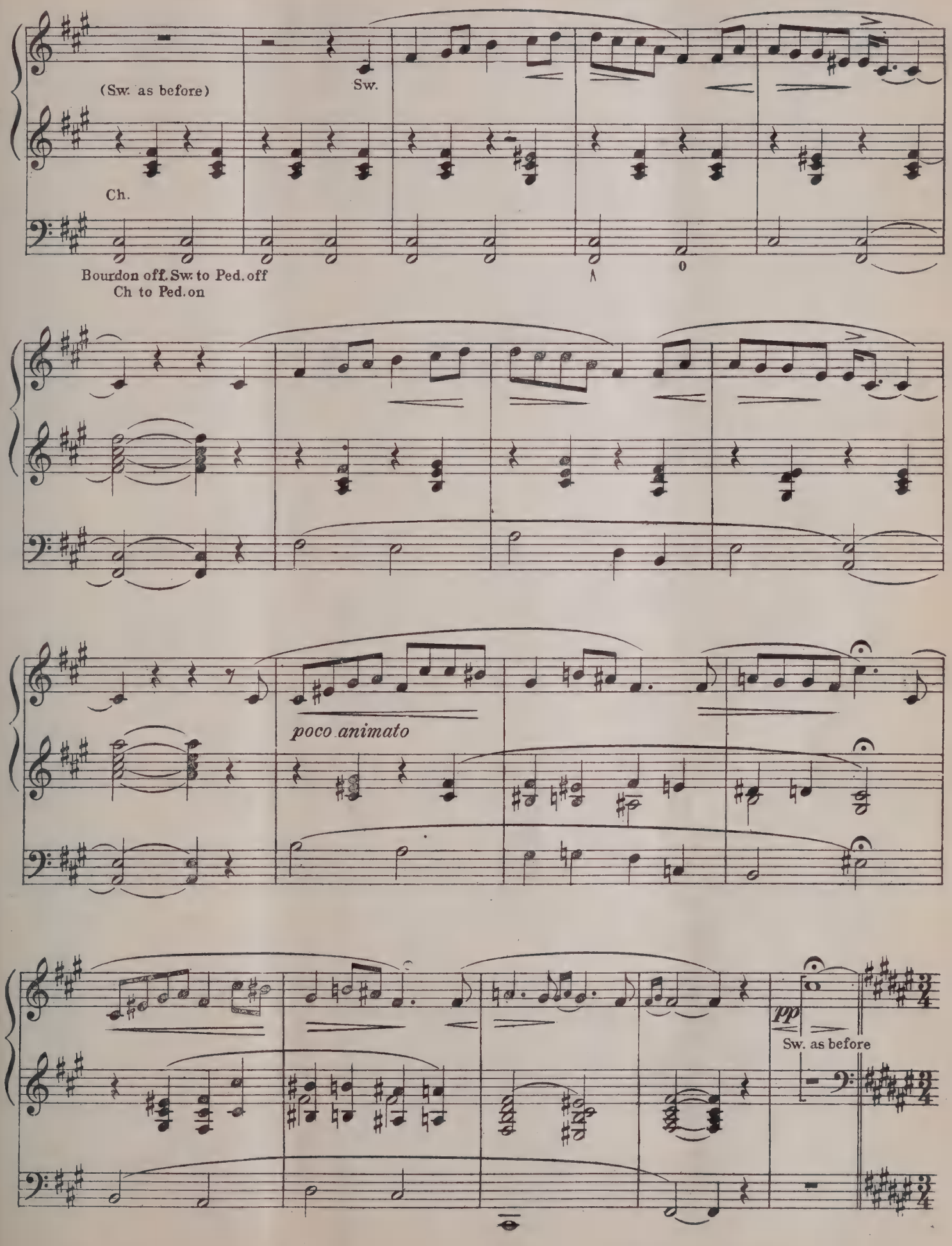
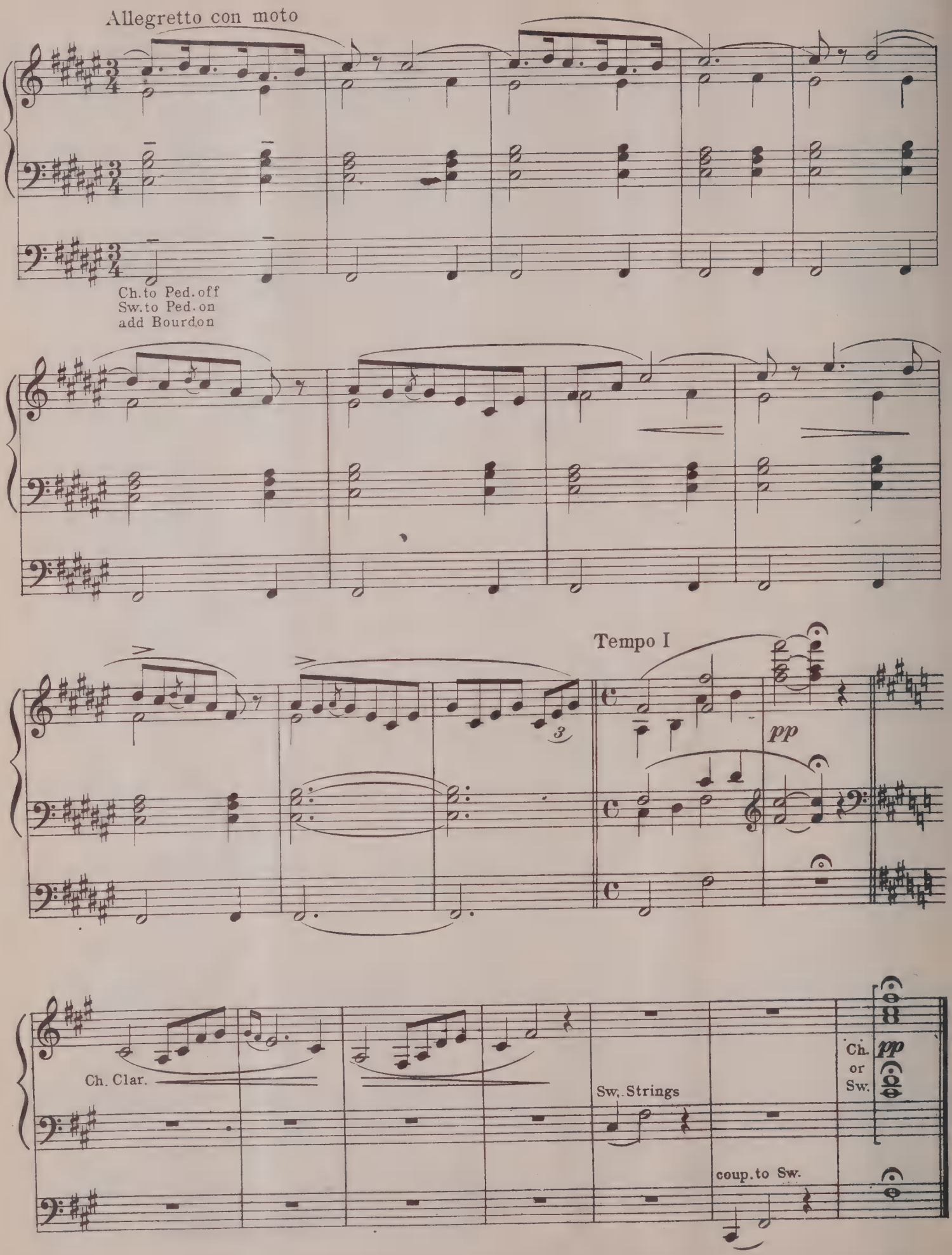

Allegretto con moto
pp
Sw.
Gedackt or
Stopped Diap.
Ch. to Ped. off
Sw. to Ped. on
add Bourdon 16 to Ped.
Tempo I
pp

4


(Sw. as before)
Sw.
Ch.
Bourdon off. Sw to Ped. off
Ch to Ped. on
poco animato
pp
Sw. as before


Allegretto con moto
Ch. to Ped. off
Sw. to Ped. on
add Bourdon
Tempo I
pp
Ch. Clar.
Sw. Strings
coup. to Sw.
Ch. or Sw.
pp

REVIEWS OF THE LATEST MUSIC

Boston Music Company
BOSTON

A Holiday in Alsace, suite for the piano, by *Gaston Borch*. In this delightful suite for the piano the composer shows the fruits of his studies with Massenet, and though the pieces are original to their composer in every sense of the word, they nevertheless reflect the great French composer's influence. The first number, *Morning Bells*, is perhaps the best of the set, and its dignified melodies are put together in musicianly fashion. The other pieces are *The Gypsies*, *The Path*, *Evening Meditation*, and *The Dance*.

Album of Ten Pieces for the Piano by *Spanish Composers*. In this collection we find represented *Granados*, *Moreau*, *Manzanares*, *Castro*, *Albeniz*, *Noguera*, *Hernandez*, *Del Valle*, *Gomez*, and *Cabanas*. The Granados *Romanza* is in itself worth the price of the volume.

Silver Burdett & Co.
Boston

The Trial of John and Jane, an operetta for children; the libretto by *Anna Jane Harwell*, the music by *Daniel Protheroe*. This "near tragedy" is written especially for children with unchanged voices, and the bright libretto and the sparkling melodies render it an admirable entertainment for all sorts of occasions.

The Stolen Flower Queen, a child's Midsummer Night's dream; the libretto by *Douglas Whitehead*, the music by *G. A. Grant-Schaeffer*. This one act operetta is also for unchanged voices, and its poetic content will appeal to the imaginative natures of children. Two numbers from the score are published separately: *Fluttering Butterfly*, a duet for soprano and alto, and *Trouble's Just a Bubble*, a song for medium voice.

Harold Flammer
New York

Little Green God, With Eyes of Jade, song by *Sidney King Russell*. This is the kind of song that audiences like, and in which the singer can get on intimate terms with his listeners. It is not difficult, and teachers will find it useful.

The Invocation of Isis, song by *Marianne Genet*. Nellie Richmond Eberhart has supplied the poem for this song, and by the use of the augmented fifth, and sudden changes of tonality, the composer has added to the dramatic character of the text. A concert singer of experience will recognize in this number splendid material for the program.

The Heidelberg Press
Philadelphia

A Day in June, six compositions for the pianoforte by *Mrs. R. R. Forman*. There is much to attract the teacher in this set of pieces. They are all melodious, the pupils will like them, and in each number is material which will be good practice in mastering some difficulty of the keyboard. The composer has taken pains to bring out left hand melodies, there are several arpeggio passages, and musically the pieces avoid the trivial as much as is possible in numbers of this description. The separate titles are: *Morning Song of the Birds*, *At Sunrise*, *Noontide Reverie*, *The Lawn Fete*, *Twilight Fancies*, and *Evening Breezes*. The pieces are adapted to the requirements of Grade II-III pupils.

Destiny, *June Days*, and *My Creed*, songs by *Beulah Bernhardt Wiley*. These simple, melodious songs will tax the resources of neither singer nor audience. They are of a sort that will have a wide appeal.

O For a Closer Walk With God, sacred song by *James Raymond Duane*. A well constructed piece of music that "sings well", is melodious, and which well attests the musicianship of its composer.

Yearning For You, song by *C. Harold Lowden*. Frankly a song of a "popular" nature, this composition is melodious and flows along smoothly to its logical conclusion.

Betrothed, song by *Bradford Campbell*. A singable song, and one that would be good material for the pupil's recital.

Over the Hills to You, an ingratiating song that will please the many, by *Clay Smith*.

Sunny Eyes, a melodious darky song by *Russell J. England*.

Extase, for violin and piano, or for violin, harp and organ, by *James Raymond Duane*. The dignity of this composition is not the least of its charms. The melody is well conceived, the harmonies well chosen, and the solo instruments blend with the accompaniment with a splendid ensemble effect.

The Introduction, by *Russell Snively Gilbert*. A splendid series of studies in duet form for the piano beginner. The teacher's part in the duet is never so difficult that it cannot be played by big brother or sister.

Huntzinger & Dilworth

Only a Little Moss Rose, and *The Gypsy's Prophecy*, two songs from the theatrical production "*Dear Me*," by *Ward-Stephens*. This composer's name on these pieces commands attention that they might not otherwise receive. The first number is one that would grace any recital platform.

W. A. Quincke & Co.
Los Angeles, Cal.

Tomorrow Land, waltz ballad, by *H. J. Tandler*. This song shows that they do things on the Coast about the same way they do them in the East.

Falling Leaves, Idyl for piano by *Katherine Cruse*.

Alohe Oe, rather naive variations on the Hawaiian song by *Henry Edmond Earle*. Also published as a waltz for piano.

The Golden Poppy, *In Days of Old*, *Merry Brooklet*, and *Patches and Powder*, for piano by *Henry Edmond Earle*. The first is a waltz, the second is termed a minuet, the third is a rondo and the fourth a gavotte. Music teachers will find them useful for grade II-III pupils.

On the Lagoon, *Drifting Clouds*, *Autumn Thoughts*, *Day Dreams*, *Regrets*, *Memories*, and *Southern Blossoms*, piano compositions by *Walter A. Quincke*. In these pieces the composer shows traces of an individuality that he will do well to develop. Occasionally he drifts into paths that are too-well trod, but the pieces are agreeable and well worth studying and playing. The last five are published together.

Romance, *Love Song*, *Nocturne*, *Novelette*, and *Valse Brilliante*, for piano by *Juan A. Aguilar*. Very pleasant piano pieces, pianistically written and at all times melodious. The *Romance* and *Nocturne* show the influence of Chopin, while the *Novelette* is quite in the Schumann manner. The Valse is a typical Salon piece.

Schroeder & Gunther

NEW YORK

The Sun Is in the Sky, song, words and music by *Mabel Besthoff*. This song gives evidence that its young composer is having a healthy musical growth, and while it does not possess an over amount of originality, yet it shows the possibilities of Miss Besthoff's talent.

Childhood Joys, in the Meadows, Ah! the Hunt, The Merry Elves, and *Sur Le Lac*, a rather trivial set of piano pieces for beginners, by *Mabel Besthoff*.

Ten Silhouettes for Piano, by *Paul Ziegler*. An attractive addition to the new Gotham Series. The pieces are adapted to the requirements of second and third grade pupils.

Six Musical Sketches for Piano, by *Hannah Smith*. A set of melodious and well written pieces for first grade pupils. The separate titles are: *Dodelinette, Marionette Ballet, Evening on the Lake, The Old Clock, Lily Waltz, Sunshiny Morning*.

My Sweet Repose, Schubert, transcribed for piano by *John Thompson*. This reminds of the good old days of transcriptions, when Richard Hoffman gave the keyboard a wealth of song literature. Mr. Thompson has done his work well, and has retained the beauty of the original in the pianistic idiom.

Arabesque, for piano, by *John Thompson*. Dedicated to Rudolph Ganz, this little piece takes its place among salon pieces of the better class.

At the Ocean, for piano, by *George Posca*. Somewhat in the Lisztian manner, this piece will prove a splendid arpeggio etude. Although it has no individuality that the composer can honestly call his own, it nevertheless is ingratiating, and, at times, inspiring.

Berceuse, for piano, by *Robert Cimadori*. A pleasing piece, which will be found adapted to third or fourth grade pupils.

Clayton F. Summy Co.

CHICAGO

An Elegy, for organ, by *Henry F. Anderson*. A well written piece, with a chromatic accompaniment figure written for the clarinet stop, above the melody on the Vox Celeste.

My Faith Looks Up to Thee, a melodious and singable anthem for mixed voices by *J. S. Fearis*.

Volkwein Bros.

Pittsburgh, Pa.

The first issues of this firm which have come to hand are published in a manner that immediately commands attention. All of the title pages are printed by a multicolor process that enables the publishers to make use of paintings and various colored decorations suitable to the nature of the composition. The issues listed below are all for piano, and of the salon type. Well edited, the melodious pieces should appeal to that vast clientele of amateur musicians that plays this class of music. The music teacher will also find them useful, for such music is the answer to the problem of what to give the adult pupil with a limited technique, who cannot be expected to be satisfied with children's pieces. The pieces that have come to our attention are:—

Dance of the Dewdrops, *A Silent Prayer*, and *Ocean Spray*, by *Marie Louka; Gathering Daisies*, and *Dream Thoughts*, by *F. A. Schiefelbein; Golden Autumn* and *Reflections*, by *Geo. A. Reeg, Jr.; Sweet Recollections*, by *G. W. McAdams*.

White-Smith Music Publishing Company

BOSTON

Phantom Dreams, for piano, by *Ernest Harry Adams*. A "Chant Pathetique" with an appealing melody, suitable for fourth grade pupils.

A Cyprian Idyl, and *By the Waters of Babylon*, two pieces for organ, which by their titles, and harmonic idiom, render them Biblically suitable for church services (voluntaries, etc.), by *R. S. Stoughton*.

Dominus Regnavit, for organ, by *John Hermann Loud*. An instrumental "jubilate" well adapted to church purposes.

The B. F. Wood Music Co.

Boston

A Twilight Dream and *A Song of Summer*, for piano by *Paolo Conte*. Two piano pieces which combine grace, pianistic writing and thorough musicianship. At all times melodious, their emotional appeal is never above the heads of the pupils.

Miniature Suite for Piano by *Jules Devaux*. *Romance Sans Parolcs* contains a left hand melody with a naive accompaniment for the right hand, *Valse Legere* contains excellent material for finger practice, the *Gavotte* is a graceful reminder of the music of yesterday, *Reverie* has a pretty melody, *Danse Negre* is more of the Orient than the Negro, and *Cantilene* is an excellent etude for *cantabile* playing.

Eight Little Tune Tales (with words), for piano, by *Laurene Gardner*. Nice little first grade pieces, with the notes printed large so that the tiny tots can read them easily.

Summer Idyls for piano, by *Felipe Marinez*, *La Danse Joyeuse*, *Danse Des Dryades*, and *Le Bouffon* (the Jester). Imaginative pieces with poetic conception, that are not beyond the reach of Grade III-IV pupils.

Desert Dance, for piano, by *Fredrick Keats*. An innocent teaching piece that is not as exotic as its title would indicate.

Do You Not Know, song for solo voice, by *D'Auvergne Barnard*, and *Singing to You*, vocal duet, by *U. S. Kerr*. Two straightforward songs that are not afraid of saying the obvious.

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Critics agree that no publishers have come into more speedy prominence as publishers of worth while music. Following are only a few of the new things to interest you:

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Russell J. England—"Sunny Eyes" ..... 60 " "
Beulah B. Wiley—"June Days" ..... 60 " "
—"Destiny" ..... 60 " "
—"My Creed" (Sacred) ..... 60 " "
Bradford Campbell—"Betrothed" ..... 60 " "
James R. Duane—"Oh, for a Closer Walk With God" ..... 60 " "
—"How Amiable Are Thy Dwellings" ..... 60 " "
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Violin and Piano ..... 60 Cents Net
Russell Snively Gilbert—"The Introduction" ..... $1.00 Net
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Here is the way it will work. Imagine that you have a talented piano pupil who is to move to Canton, Ohio. You are interested in his progress and you want to make sure that his musical education will be continued along the right lines. You look in the REGISTRY for Canton piano teachers, and you find the names of Miss Helen James and Mrs. Mary Smith. You immediately get into correspondence with these teachers; you ask them what methods they use, and seek to determine how well equipped they are to carry on the work you have done with this pupil. Maybe you will find that one is better fitted than the other to teach your pupil, or maybe you will recommend both names to the parents and let them decide which is the more efficient.

Of course this system will work both ways—teachers in other cities will find your name when recommending a teacher in your town.

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Conservatories, Schools and Colleges

McLennan School Has Busy Summer

The McLellan School at South Nyack, N. Y., of which Eleanor McLellan, the noted vocal teacher, is the director, has had a most successful season. Located in one of the most beautiful towns on the Hudson River, the school is so situated that it commands a view of the Hudson for many miles of its length. The school occupies a large estate consisting of the man building and several smaller houses used as studios.

About twenty-eight well known professional singers have been studying with Miss McLellan during the summer, and quite a few of them are planning to remain at the school during the winter, and commute to New York to fill their various engagements. Miss McLellan has four assistants to help her in her work.

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La Forge Berumen Twilight Musicales

The Town Hall, New York City, was the scene of two Twilight Musicales held under the direction of Frank La Forge and Ernest Berumen, on the afternoons of July 17th and July 24th. Artist pupils of Mr. La Forge and Mr. Berumen contributed to the programs.

Summer Concerts at University of Illinois

During the summer season there have been various musical events at the University of Illinois School of Music. Henri Jacobus van den Berg, pianist, and Frank Tatham Johnson, tenor, rendered the program of a faculty recital on July

The following pupils contributed to the program of the Student Recital, August 4th: Rachel Truex, Helen Horner, D. B. Atwell, Ann Gray, Emily Williams, Harriet Rumsey, Marguerite Evans, Beulah Baldwin, Grace Van Dyke More, Florence Murphy, Bonnie Douglass, Violet Flowers, A. W. Craver, Augusta Klontz, and Florence Williams.

J. Lawrence Erb gave his two hundred and fourth organ recital on July 28th, and included on his program works by Bach, Coleridge-Taylor, Faulkes, Yon, D'Evry, Erb, Kinder and Verdi.

Operetta Given by American Institute

An attractive feature of the recent Eastern Session of the American Institute of Normal Methods at Auburndale, Mass., was the initial performance of the operetta, "The Stolen Flower Queen." The operetta is one of the New Beacon series, published by Silver Burdett and Company of Boston, and it is a most attractive example of its genre. The libretto, by Douglass Whitehead, is picturesque, yet with a distinct ethical value, and the music by G. A. Grant-Schaefer is graceful, charming and wholly practicable for performance by children. Naturally, the pupils of the Institute were a bit too "grown up" for their parts, but they went through them with excellent spirit, and they will now be better able to coach their youthful charges for this and similar pieces.

The Commencement Exercises of the Institute took place at Bragdon Hall, Lasell Seminary, on July 26.

Rains at Institute of Musical Art

Frank Damrosch, Director the Institute of Musical Art, announces the engagement of Leon Rains as teacher of Singing and Dramatic Art.

Leon Rains was born in New York in 1870 and made his first public appearance as a boy Soprano with Laurence Barrett in "Francesca da Rimini" during the season of 1882-83 and, following this engagement' was heard in many cities of the United States, singing Arias and songs originally written for the Colarature Soprano.

At the age of fifteen, while his voice was changing, he refrained from singing for several years, but appeared in the drama, playing youthful parts. At the age of twenty, his voice having developed into a Basso Profundo, he was accorded a free scholarship at the National Conservatory of Music of America and was soon able to accept the position of solo Basso at one of our leading churches, besides singing in concert and oratorio.

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In the fall of 1896, he left for Paris to perfect his studies and prepare for opera. There he was most fortunate in finding opportunities to sing in concert, and, during the following spring, while singing in London, he was heard by Walter Damrosch—then at the head of the foremost opera company in America—who instantly engaged him as one of the leading Bassos of his company.

After singing two seasons with the opera company in America, traveling from coast to coast, Mr. Rains decided to perfect himself in German Opera, and in the fall of '99 signed his first contract with the Dresden Opera—then the Royal Opera Company. His progress was now most rapid.

Not only as a singer has Mr. Rains been successful, for almost from the inception of his studies as a Basso has he taught singing, and on the Continent his fame as a singer is only equalled by his renown as an instructor. Many a European Artist pays tribute to his teaching. Among the Americans who have studied with him we would mention Putnam Griswold, Sue Harvard and Blanche da Costa; the two former having been members of the Metropolitan Opera Company.

New Home for Pittsburgh Musical Institute

The coming season will find the Pittsburgh Musical Institute in its new building at 131-133 Bellefield Avenue, which contains 35 teaching rooms, offices, reception rooms, and a commodious auditorium seating over 250 people; with every facility for taking care of increasing activities. A large number of new teachers has been added to the staff, which, with the present faculty, will make a corps of over 40 teachers in the various departments. Over 1350 students registered at the Institute during the past year, and the prospects of a larger enrollment for the next year are encouraging. A new department, that of Expression, has been added to the Institute this year and will be under the direction of an experienced and capable teacher.

Plan of Study for Music Clubs

It has long been the complaint that the average music study club, no matter how earnest the members, generally flounders around aimlessly for want of a suitable plan for laying out the subjects of study. For this reason the music clubs of the country who are not familiar with Mrs. F. C. Wardwell's Plan of Study would do well to examine the books. The work is entitled *Plan of Study for Music Clubs*, and its author, whose home is in Stamford, Conn., has acted as chairman of the music department of the General Federation of Women's Clubs, and for seventeen years was chairman of the plan of study department for the National Federation of Musical Clubs. Mrs. Wardwell has put into her books the fruits of the experience she gained in these official capacities and although the first series of the books were issued in 1898, the succeeding editions have been kept strictly up-to-date as regards modern and contemporary composers. The first volume is given over to a General View of Music, and contains such topics as Piano, Voice, Violin, Orchestra, Harmony, Musical Form, Women in Music, Oratorio, and a fifteen-page chapter on the development of Opera.

The second volume treats of topics on the History of Music, and like the first volume, contains musical programs for use at club meetings. Other volumes treat respectively: Nationalities in Music, German music, Russian music, American music, Border Countries, Studies of the Opera, A Study of the Literary Works of the Great Tone Poets, List of Subjects for Musical Club Programs and List of Names for Clubs, Folk Music, and Correlation of Musicians, Poets and Artists. Each of the volumes contains suggested programs made up from the works of the various composers whose lives and idiom are the subject of study.

Training a Wonder Bov Voice

(*Continued from page 9*)

"Finally, since the repertoire of this boy soprano includes all the standard coloratura selections, the necessary trill work and training in rapid staccato must of course be included in the exercises given for the development of the bravura style. In short, the entire plan followed must be constructive. The voice must at all times be kept free from the least strain, and wasted or misdirected effort must be eliminated."

Instruction in operatic interpretation is being given by Mr. Emil Polak and Robert's repertoire includes the standard coloratura arias, such as "Queen of the Night", from Mozart's "Magic Flute"; "Shadow Song", from "Dinorah", Meyerbeer; "Thou Brilliant Bird", from "Pearl of Brazil", David, etc. These he sings in their original languages, with beautiful quality, accurate tone placing, excellent rhythm and an exceptional feeling for phrasing. Taking advantage of young Murray's remarkable range, Mr. Polak has written special cadenzas for the various arias and in these Robert reaches "D" in altissimo, that is a ninth above high "C", without the least difficulty. Thus it will be seen that the boy's training in operatic work is fully as exacting as that given to the nature singer.

Where to Study

Teachers are constantly asked to advise pupils who wish to study in some large musical center. The MUSICIAN calls attention to the following representative teachers, schools and conservtories.

MARGARET ANDERTON
Pianiste-Teacher
PLAYERS made and launched
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Piano Teachers and Students should obtain information about the latest standardizing text-work.
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"The Music of the Discs" *By "Recordo"*

Brunswick

This month we have first recordings under Brunswick auspices of two distinguished artists newly come into this company's fold. Florence Easton has been heard on the phonograph before, but not a la Brunswick. She is a singer of power and personality, yet her records have always given us the impression that she has not sufficiently acquired the knack of singing into the horn. This disadvantage she has gradually overcome, each record being more adequately representative of her art than the previous one. Her first Brunswick offering is so nearly satisfactory that we feel sure she is at last "finding herself" as a phonograph artist of the highest order. This record is the Bach-Gounod Ave Maria to which Max Rosen contributes a richly beautiful obbligato. His artistry is of the sort that one likes better and better the more one hears it. He plays also Traumerei (Schumann) with delicacy of feeling and subtle charm of tone and phrasing. Excellently recorded.

The other new vocalist is Giuseppe Danise, a baritone of the Metropolitan Opera Company who sings the smoothly flowing air, "Di Provenza il mar" from Traviata—a characteristic example of Verdi's genius at expressing emotion in terms of simple melody. Danise's voice is a noble one, and he is heard in this aria to advantage.

Columbia

It is indicative of the widespread influence of the phonograph on the American public that as exotic a thing as Rimsky Korsakow's Song of India from Sadko should have become a popular favorite. This lovely air, with its haunting changes from major to minor, is ordinarily thought of as being suited to only a soprano of light lyric quality; but Rosa Ponselle, whose voice is rich in warmth and fulness, sings it in a way that is as unusual as it is effective. She makes it human rather than imaginary.

The realm of colorature enchantment has its representative in Florence Macbeth, who sings the well known arias "Caro nome" from Rigoletto (Verdi) and the Bell Song from Lakme (Delibes). She masters the redoubtable vocal difficulties with grace and ease. Her voice lilts as lightly as a sunbeam in a fountain.

Stracciari's magnificent baritone is heard in the waltz song La Spagnola (Di Chiara). He sounds as though he had a fine time singing it, and he puts his hearers in a like mood. Another low voice that we especially enjoy is a feminine one—that of Barbara Maurel. This time she sings two ballads which were favorites of our mothers' generation, and which have a melodious tenderness that is still potent today. They are Love's Dream (Ohé Mamma!) by Tosti, and Sweetheart For You, by Moore. Maurel's mezzo-soprano is sustainedly smooth and sympathetic, as always.

Edison

Edison has electrified us anew. Not by wires and incandescents this time, but by the extraordinary playing of Vasa Prihoda, now being recreated in the Edison laboratories. We are frank to state that for us Prihoda's playing, especially as recorded by Edison, is nothing short of thrilling. Every measure of his music is charged with life. The four numbers (covering two discs) with which he makes his bow before his phonographic audience are Caprice Viennois (Kreisler) and La Ronde des Lutins (Bazzini); Jota de Pablo (Sarasate) and Humoresque (Dvorak-Wilhelmj). The ingratiating Caprice is already a popular favorite; the Bazzini goblin dance is diabolically difficult—infested with double harmonics and the like which Prihoda makes light and dazzling work of. The eccentric Spanish Jota is another feverish fiendishness which he revels in. The oft-played Humoresque he makes as fresh and interesting as though we had never heard it before. Indeed, the wonder of his playing is not so much his mastery of terrific finger complexities, as his ability to hold the hearer almost by hypnosis.

There are three interesting vocal discs: Claudia Muzio sings the colorful Bird Song from Pagliacci that begins with tragic sombreness and progresses to blithe joyousness. On the reverse an unusual and dramatic aria "Ebben? Ne Andro Lontana" from the little-known opera La Wally, by Catalani. In both these numbers Muzio's sympathetic voice is truly enthralling. Anna Case is heard in three songs well suited to her voice and artistry. These are: Boats of Mine, by Anne Stratton Miller (an exceptionally charming setting of Stevenson's poem beginning "Dark Brown Is the River"); To You, by Rodenbeck; and Song of the Robin, by Miss Case herself. The pleasing piano accompaniments by Charles Gilbert Spross contribute much to the enjoyableness of these offerings.

Victor

Of Victor's many offerings this month the one in which most people will be interested is "T' m' Arricordo e Napule!" (Memories of Naples), by Gioe, sung by Caruso. Exuberant, impassioned, superbly enthusiastic, vitally immense is the voice of the great Enrico in this record. There is no hint of sickness or waning powers. Wonderful is the phonograph that can preserve for us the glory that was—and still is—Caruso.

There are two notable operatic numbers. Emmy Destinn sings the beautiful and movingly dramatic aria "Morro, ma prima in grazia" from the last act of Verdi's Masked Ball, the pathos of her voice being enhanced by a lovely 'cello obbligato. Titta Ruffo delivers the grotesquely droll soliloquy of Falstaff on the subject of *honor*—"L'Onore! Ladri!" A brilliant piece of brainy buffoonery.

Song numbers include the old southern favorite "Swing Low, Sweet Chariot," sung with affecting simplicity by Mabel Garrison; "Girometta," a prettily tender Italian song by Sibella, sung by Sophie Braslau, contralto, with a dainty piano accompaniment; "When the Roses Bloom," (Reichardt) an old-time heart song, sung by Louise Homer in a way that will endear it to many; "Dream Faces," a melodious ballad of sure appeal, by Hutchinson, sung ingratiatingly by de Gogorza; these are all Red Seals; but to our way of thinking one of the choicest records of all is a less august one, a blue seal, on one face of which is the enchantingly delightful ballad "Sylvia" (Clinton Scollard-Oley Speaks), well sung by Lambert Murphy. On the reverse, Elsie Baker is heard agreeably in Teresa Del Riego's "Homing."

As for instrumental music, there is a brilliant recording by Rachmaninoff at lightning tempo of Chopin's Valse in D Flat Major, Op. 64, No.

(*Continued on page* 30)

The Musician

The Music Teacher's Magazine

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WESTERN MANAGER—Duane Wanamaker, 608 S. Dearborn St. Telephone Number—Harrison 2686

NEW YORK, SEPTEMBER, 1921

CARUSO is gone, and a great voice is stilled in its prime. What was perhaps as wonderful as anything about the great tenor, was his steady progress in his art. His voice was a natural endowment, and needed doubtless the minimum of labor and study to make it a fine and noble instrument. When he came to us Caruso was a gifted singer, but hardly an artist. He was, however, according to all testimony, an indefatigable student, and above all of sufficient humility of mind to know that he needed to study and could learn from all sorts of people not so richly endowed as he. So his art ripened day by day, and his golden voice grew richer each season through intelligent use. He acquired restraint, finesse, and with it all sincerity and power, so that when he presented his conception of Eleazar in La Juive last season at the Metropolitan it was acclaimed as of wonderful dignity and beauty—there were no allowances to be made. He departs from us in a blaze of glory because he knew the necessity of continued study—Oh, rarest of virtues in a tenor!

ARE you planning a scientific testing of your pupils this year? We have spoken several times in these columns of the Seashore Measures of Musical Talent—those remarkable Columbia records—as the only instrument of precision that we know of in the musical field. An accurate knowledge of the strength or deficiencies the student's sense of pitch, time, consonance and in the musical endowment of your pupils is invaluable. With these "Measures" you can test the student's sense of pitch, time, consonance and dissonance, his sensitiveness to sound intensity, and the retentiveness of his musical memory. You have certainly something to help you in your work when you have accurate information on these points. And when you measure again at the end of the season you can know what progress you have made.

THE composers are organizing. We get the interesting news that the International Composers Guild has been formed which will forward the interests of composers and provide them needed protection. The first activity planned by the organization (which is under the leadership of Edgar Varese) is a series of four concerts in New York next season on Sunday evenings at which will be presented unperformed works of Guild members—"the compositions rather than the interpreters being featured at the performances." The organizers emphasize the point that of all the musical classes it is the composer who gets least recognition, he being subordinated invariably to the performer or the conductor. Hence this new organization to champion "composer's rights." An imposing Board of Directors, including Carlos Salzedo, indicates that whatever is done by the organization will be at least stimulating, even if uncompromising and unpleasant to the un-modernized ear.

PLEASE, after having been separated from your accustomed musical periodicals for a while, as your vacationing has probably necessitated, try to get a fresh estimate of them in returning to your regular haunts. Does the tone of them satisfy you? Do you find in them a rather tedious—even perhaps revolting—exaltation of trivial personal matters—a plethora of items the main purpose of which seems to be to get the artist's or composer's name in the paper—if possible in connection with a more or less silly photograph. We are told that a magazine or newspaper is what it's readers want it to be—that it reflects *their* character and mentality. Is it actually true that the musical world of this country wants to read all these banal personalities? If so, no wonder we are criticised as not being truly musical as a nation. Evidently our interest in music is merely a kind of degraded hero worship, a sort of mawkish adoration of the performer rather than the performance, and of the composer rather than the composition; a worship of the Golden Curl when shaken passionately or romantically over the piano keyboard or the fiddle bow. Surely it is high time to give our young musicians a more correct idea of musical news. Here is a chance for teachers to instill new standards.

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1; two splendid violin numbers—a spirited performance by Mischa Elman of his transcription of a stirringly rhythmic Country Dance by Beethoven, and as astonishingly deft rendering by Erika Morini of a Spanish Dance by Sarasate; the Philadelphia Symphony Orchestra plays with characteristic finesse Rimsky-Korsakow's "Young Prince and the Young Princess" (third movement of the "Scheherazade" suite), teeming with Oriental color and witchery.

Vocalion

This month's Vocalion list contains the finest recording yet made by Rosa Raisa. This is the emotional aria "Pace, mio Dio," from Forza del Destino (Verdi) which she sings with dramatic power and exceptional artistry of phrasing. Another impressive operatic number is the intense duet "O quanti occhi fisi" which closes the first act of Madame Butterfly. It is sung in true operatic style by Giulio Crimi and Marie Sundelius, their voices rising in the final unison passage with splendid fervor.

A contrastingly gentle and idyllic duet is Nevin's "Oh That We Two Were Maying," sung with sweet serenity by Nellie and Sara Kouns. Another pleasing pair—songs this time, not people—is the combination. "A Dream" (Bartlett) and "Because" (d'Hardelot), sung by Colin O'More, tenor. They are as well sung as they are well known. And there is a one-sided record that will be widely enjoyed, whereon May Peterson of the fresh and charming soprano sings with gracious gaiety the cheery waltz song "Se Saran Rose" wherein Spring is caroled about and about.

Monthly Teaching Analysis of a Composition

(*Continued from page* 6)

is laid in more conventional form in order, by contrast, to give more potency to a repetition of the material already once heard. Without this more orthodox contrast the established material would, of course, remain in the mind of the listener as the regular order of procedure and then even more dramatics would be required for continuance. Franz well knew the limitations of material suitable t odelineate the delicacy of this flower and governed his plans accordingly.

Reference may now be made to the formal structure of the period. The two verse periods are identical; the first phrase (10) of the usual four phrases is announced alone by the accompanying voices, the singing voice then enters with the second phrase—a plan which but adds to the expressive treatment of the subject in hand.

Songs of this kind are heard far too seldom in public. What with our surfeited senses we often clamor for the expression of the greater complex, forgetting that soon the complex itself becomes the simple and later demands its own further development—leaving roses like this blooming alone.

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by Isabelle McCausland

A Composer's Method of Teaching

by Frances Emerson

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conducted by Gilbert W. Gabriel

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THE MUSICIAN

:-: for November 1921 :-:

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Established 1895
The Music Teachers' Magazine

VOL. XXVI.—No. 11 NEW YORK, NOVEMBER, 1921 $3.00 the year

Make It a Year of Recitals

Plenty of Public Performances Will Achieve Many Things Besides Keeping the Students Interested

IN planning the year's work put aside plenty of time for students' recitals. O, yes, we know they are a lot of trouble and we know that many teachers would like to get along without any if they could. But there is this to be said—recitals are just as much trouble as you make them, and the fewer you give during the year, the more elaborate you feel those few ought to be. There is a simple way to give recitals and these simple recitals really serve the purpose of a recital almost as well as the larger and more elaborate ones.

Music instruction divides itself into two main parts—the study element and the performing element. The former is the means, the latter the end. Often a teacher feels he has done his share if he has taught the pupil to play the piece correctly *for him*, or when practicing alone. But this is actually not the desired achievement at all—what is wanted is a student who can play that piece satisfactorily when asked by the family or a group of friends. We all know what a small proportion of music students are really able to "deliver the goods" when asked to. And this, to our mind, is just because the "performing" end of instruction is not given its proper emphasis. Taking into consideration all the elements, including the standard old excuse of a pupil's being "too nervous" to play in public, it is possible to develop means which will make fairly good performers out of all students.

And here is where the recitals come in—frequent recitals. Have them every month, every two weeks if you will—on any possible occasion. Of course it is better if you can have parents or outsiders present, but any little group of students will make an audience. Any friend staying in the house with you will make a very effective audience of one. And there need not be a great number of performers on the program—one little group of selections by one little student is a recital, to all intents and purposes, and produces the desired atmosphere of a "performance" with its important psychological reactions.

The sense of strangeness in having to play before others is the real ruling element in the difficulty most children — or adults — have. Frequent recitals will overcome this sense and establish in its place a feeling of routine which will remove the feeling of tension and apprehension. It is interesting to note how church solo work, for example, removes "stage fright".

Teachers often put difficulties in their own way in planning recitals—and in the way of the pupils, too, by programming for their students pieces that are really too difficult for them to play in public. Naturally teachers want to demonstrate the progress that the pupil is making, but equally naturally, they do not demonstrate this progress when the piece is played badly, even if difficult.

Not the least element of the value of frequent recitals, is the aid they give in keeping up the interest of parents. Music lessons for the children usually sink quickly to the dead level of a daily duty in the home. Focus attention on them, and the amount you are achieving by these occasional high spots. Even if the parents don't attend the recital they will have an added interest in Mary's work when they know she is "polishing up" several pieces to play at "next Friday's recital". And they will take pride in the printed—or typewritten—program.

And as to programs—the usual sin is in making them too long. You will, inevitably, if you have only one or two recitals in which all the young hopefuls must be accommodated. Frequent recitals will enable you to give shorter ones—and assuredly if the pupils are playing pieces they can really play, however simple the pieces are, such recitals will be much more pleasant to the invited guests than the long ones made up of forgetters and stumblers trying to present pieces guaged to the limit of their present powers of presentation under most favorable conditions.

Music In Japan Today

We Can Hardly Realize the Tremendous Strides the Japanese Have Made in Occidental Music, and Their Real Love For It

By Isabelle McCausland

MUSIC in Japan has undergone a surprising transformation in the past very few years. Instead of the wierd strumming on the "samisen" and "tako," with which tourists of ten years ago were familiar, one now hears with ever increasing frequency pianos and violins. Of course, for the benefit of hotel guests and moneyed transients who expect the Old Orient, there are always geisha girls and hired entertainers to perform upon the ancient instruments, but every music dealer of the country will tell you that the sale of these old-fashioned strumming oddities is decreasing fast. Japan even manufactures pianos (from parts) for her own use now, and the sale of her violins reaches far beyond her own shores: the export trade in this production rivaling that of Germany before the war.

Phonographs are immensely popular, and an interesting fact in connection with the sale of records over here goes to prove the innate culture and refinement of the Japanese, i.e.: the largest dealer in records in Tokyo is responsible for the statement that he imports more records of classical music for the Japanese than for all his foreign customers—the latter being much more interested in popular dance music and ragtime than the natives are!

As instructor in a college for Japanese men, the writer does a great deal of entertaining in our American home, and finds that the boys invariably ask for records in about this order: (1) violin or 'cello solos, (2) grand-opera selections, (3) male choruses. They are very quiet, careful listeners and seemingly appreciative of the best. This seems interesting, because it has been so short a time since modern music was introduced here. Their fine appreciation of art and color seems to have fitted these boys unconsciously for response to higher musical appeals. The interior of a public music-hall in Tokyo, during a performance, is one of the very quietest places on earth—for the auditors listen with intent, motionless enjoyment. Of course, the men do sometimes wear their hats yet, and often are smoking—but not the slighest noise is tolerated, and American audiences might well envy and emulate the powers of concentrated attention demonstrated by Japanese.

Two of the most popular concert performers of recent seasons in Japan have been Michael Piastro and Henry Eicheim, both violinists—the latter sometime of the Boston Symphony Orchestra. The following excerpt from a college boy's letter gives interesting comment on one of Eicheim's concerts:

"Dear Mr. Teacher:

I was very please to know you enjoyed the music the other evening. Since the war has been broken many musicians from Russia and other countries came to Japan. Some of them were good and some of them are very bad ones, but anyway thank to them we have in our beloved country been able to enjoy many fine music. Mr. Eicheim is the best musician who have come since the war. He played Debussy's sonata. Don't you like it? In French composers I think all Japanese young men can find friends, but Debussy is my favorite. I think Mr. E.'s playing is somewhat cool, but that coolness comes from his nationality, etc." (This quoted only to show with what appreciative and critical ears the boys of Japan are hearing.)

Both German and Russian teachers have chiefly influenced the taste of Japanese youths to date. Most of the German teachers are gone now, but the Russians still flourish. Yokohama is full of them, and in other port towns their signs, advertising to teach both vocal and instrumental music at very low rates, are frequent. Consequent upon these influences the music of new Japan is still somewhat heavy and wierd and touched with melancholy even in its classical development. In programs of Glee Clubs and music schools everywhere one sees repeatedly the names of Wagner and Grieg and Wieniawsky, but one sample program is here given, to illustrate the breadth of the beginning interest. This is the sixth annual concert given by a University Double Male Quartette in Tokyo. The instrumental trio was borrowed from another college.

Chorus:
Saijitsu ..... Mendelssohn
Instrumental Trio:
a. Serenade; b. Pierette.... Chaminade
Violin Cello Solo:
a. Kol Nedrei..... Bruch
b. Tarantela ..... Popper
Piano Solo:
Zephr ..... Moskowski
Melodie ..... Sindig
Bass Solo:
In Questa Tomba Oscura.... Beethoven
Chorus:
Antique Love Song..... Grey
Soprano Solo:
Abatti, batti bel Masatto..... Mozart
Violin Solo:
Hungarian Dance..... Drdle
Chorus:
My Savior's Love..... Gabree
Singing All the Time..... Stebbins

For this program, widely varied in its range of selections, the accompaniments were on piano and pipe-organ. The club "imported" the soprano soloist—an adorable little Japanese maiden in a beautiful blue-silk kimona. Her voice was sweet and surprisingly well-trained, but lacked volume and depth.

University Glee Clubs and school girls choral societies are most worthwhile out here for the extremely patient and methodical practicing they do. Too ambitious in the selection of their numbers, they are yet most indefatigable and painstaking in rehearsing.

Japanese men's voices are particularly fine. At College Chapel every morning, listening to six hundred masculine voices of excellent timbre and quality, pouring forth with fresh young enthusiasm "The Old, Old Story," or "Onward Christian Soldiers," the writer has often been moved with keenest delight by their beautiful volume of sound.

All classes of people seem fond of music in Japan. The Imperial Band plays excellent foreign selections. There are band concerts in the parks on Sundays, and the workmen sing along the streets. The sailors have most interesting staccato chanties, carters pushing their heavy loads uphill, and old women driving piles for a new dwelling invariably sing as they go.

(*Continued on page 23*)

A Composer's Method of Teaching

Piano Teachers Can Now Benefit from the Rich Teaching Experience of the Late Mrs. Gaynor

By Frances Emerson

THE wonderful teaching results with little children achieved today would have been impossible a generation ago because of lack of the modern ideas and the systematic methods which now prevail.

No one teacher of music has done more to create and to promulgate these ideas and methods than the recently deceased Jessie L. Gaynor, the master teacher to little children. To child instruction she gave her whole soul, mind and energy—in child achievement, in child development she lived fully and completely.

During the past several years Mrs. Gaynor has given to the child teaching profession a number of little volumes of piano material bearing such felicitous titles as "Melody Pictures," "Miniature Melodies," "Miniature Duets," "Finger Plays," and her extraordinary "First Pedal Studies," a beginner's book for the use of the piano pedals that erudite teachers do not hesitate to characterize as the best first-book for pedals extant. There can be but few teachers who do not know these interesting and thoroughly practical little books replete with their immediate and lasting result-getting matter.

In "A Method For The Piano For Little Children" by Jessie L. Gaynor, the author presents to the teacher a volume bearing the impress of her long, rich experience—comes again before the teachers of children with the authority of her widely known name and with an endorsement second to none in the world of Children's Music.

One of the unique features of this new book is that it has no preface; the publisher, The John Church Co., of Cincinnati and New York, tells us, however, on the first page of the volume, that "A Method for the Piano for Little Children" is "A transcription to the printed page of the success of *the plan* by which little children quickly and comprehendingly *learned* the meaning of the keyboard and gained an intimate knowledge of *music*.

A critical analysis of the book in hand bears out the affirmation of that past-tense declaration that the child *learned*—speedily and knowingly—; a review of the book, page by page, bears mute testimony to a method that, by practical application of the principle of analizing ideas by the trying out system, made for result-getting: a printed experience of the satisfactory lessons extending over a period of years.

As the musical ear to hear, and to enjoy the music, is the foundation for all music knowledge and appreciation, so this method for little children begins immediately by inculcating an estimation and a clear per-

Jessie L. Gaynor

ception of tone and tonal relationship—ear-training. Little melodies in easy intervals are at once introduced, these intervals increase gradually, melody after melody. Each tiny tune has a short line or couplet and syllable names, as a means of memorizing the melody and to determine the rhythm; as "Blow, bugle, blow"—Do, mi, sol, do.

There are many practice melodies and model exercises all carefully explained in detail—the lessons advance steadily and each successive step established before proceeding to the next. These ear-training lessons for little children are helpful, practical and impressive and indicate the principle upon which the book has been made.

In "A Method for the Piano for Little Children" the study of Rhythm and of Accent, which is an essential part of melody, is taught parallel with that of ear-training.

The especial and ever present aim in this chapter is the unfolding and development of the *inner* rhythmic feeling of the child, and, as a method within the easy comprehension of the child mind, the speaking of words familiar to the child's ear and the clapping of hands is made the basis for the teaching of rhythm and accent.

The interest of the child, immediately aroused by the motion and clack of the hands is closely held by the measured flow of the words. The plan is rational, teachable and easily understood and makes good timists of children, even of those with a feeble sense of rhythm.

After a full understanding of ear-training, rhythm and accent is acquired—and the accomplishment is made in a remarkably short period of time by this simple method-book of Mrs. Gaynor's—musical notation is taken up. Gradually, interestingly and surely, the symbolic signs of music's language are imparted to the child. The many novel devices employed in the presentation of previous lessons are again utilized in the teaching of notation.

Eye, ear and hand are all given a share in training the child's perception of what these music characters signify. Through word-phrases and little songs, he soon acquires a knowledge large enough to meet the requirements necessary to apply the fingers to the keyboard of the piano. The examples thus placed before the child makes possible short lessons and frequent reviews, with resulting thoroughness of training. And always it is *music* that is being taught.

Now that the beyboard is reached, short pieces with words underneath the notes, to heighten the interest and to accentuate the rhythm, are applied. The beauty and simplicity

(*Continued on page 32*)

Winning Father to Music

The Music Page of Your Daily Paper Will Help Educate Him to the Advantages of Music for his Children

By Ada Mae Hoffrek

THE day's work was over and everyone settled down for peace and quiet; the children to prepare their school lessons and father and mother to read the daily papers.

Mother instantly turned to the Music Page and became so absorbed that father, finally noticing the silence, interrupted:

"Well, mother," he said, "you must be reading something mighty interesting. Why not make a few comments on it?"

"Although I have been wanting you to get the children a piano for a long time," mother replied, handing him the page she was reading, "I never fully realized how essential music was to a child until I read this article, 'Music—the Birthright of Every Child.' I think if you will read it you might consent to getting a piano for Evelyn and Mildred."

After reading the article father noticed that it also contained other articles of educational value—"Reform through Music in Kansas Jail," "Soothing Influence of Music on Nerves," "Healing Power of Music Demonstrated," "More Cities Adopt Factory Sings."

"Well, mother," he finally remarked, "I have always considered music something of a luxury for the well-to-do; but somehow I now think that our children ought to have this pleasure. It is their right as well as any other children. It seems that music has become a necessity to all classes, we all need it. I have come to think that our children need it more than even the rich children, because they have pleasures which our children are denied; they don't appreciate it half as much as our children would. You can make out an order for that piano you have been talking about; I will give you the check for it next week."

Turning to the children he continued: "And right now, Evelyn and Mildred, I am going to suggest that you study the music page of the daily papers every evening; there is material here that you can not get from a teacher. Not that the teacher does not know it, but they do not have time to teach it in addition to the regular lesson. It seems to me you will have advantages in your music study that children years ago never dreamed of. They had to go to a library and wade through large volumes if they wanted any information outside of their lessons. But here you have interesting material presented in convenient form by experts in their line."

Mother did not hear much of this, she was busy making out the order for the long wished for instrument, and mentally thanking that particular Music Page for bringing it about.

"Now, girls," she interrupted, "I will go and see Miss Borden about your lessons soon."

"O, yes, mother," they smilingly replied, unable to restrain the happy anticipation, "tell her we want to begin as soon as the piano comes. Tell her we are going to study and learn as much about music as we can from outside reading."

"Now it is time to say Good-night, and thank father," mother concluded.

"O, that's alright," father smiled, somewhat embarrassed, "if you really want to thank me, why just let me see you study the music page every evening and I'll understand."

Clothes and the Teacher

The Neatness or Carelessness of Your Personal Appearance May be Taken as an Indication of the Care You Devote to Your Teaching

By Mae-Aileen Erb

CLOTHES do not make the man —but until the man speaks, by what means do we judge him, except by his personal appearance?

Not long ago, while walking along one of our suburban streets, my attention was attracted to a woman several yards ahead of me. I might not have noticed her, had she not carried a music satchel in one hand, and a package closely resembling a metronome in the other. For this reason I immediately catalogued her as a teacher of music, and began a critical analysis as to why the impression she created upon me was so unfavorable.

Let me give you a verbal snapshot of her. From under a hat which looked as though it had buffeted the winds of many winters, strayed, in care-free fashion, untidy wisps of hair, while the coat suit, the skirt of which was of ankle length, had a cut and a shabbiness which proclaimed to the world, "I am antique." Of course you can guess the rest—soiled gloves and run-down heels! Probably she was an excellent teacher, but knowing that negligence in appearance suggests indifferent, careless, habits of the mind, who can blame us for questioning, "Is her method of teaching as slip-shod as her general aspect?"

We will assume that the majority of those who are studying music are of artistic bent and love all that which is beautiful; why then irritate their sense of beauty with worn and monotonous clothes? Compliment your pupils by dressing attractively for them. Let them feel that you consider them worth the courtesy. You will be repaid by the increased respect and attention which they will give you at their lessons.

The consciousness of being well and appropriately dressed has a vital effect, not only upon you yourself, but upon those with whom you mingle. In your daily contact with people, up-to-date clothes of good lines and quality will give you an added poise and dignity, and will help you to radiate an air of prosperity. When a person looks successful, he finds it easy to act and feel that way. The fact that a person presents a shabby appearance would certainly seem to indicate that he does not find his calling a prosperous one.

Monthly Teaching Analysis of a Composition

By Mortimer Wilson

*A Southern Frolic

Karl Rissland

A SYNCOPATED *motive* is made the ever present germanic unit of this piece. It develops itself into related rhythms without ever entirely leaving the main idea. The content is melodic and simply harmonic without exception, the technical requirements are not difficult for either the violin or piano, and on the whole *A Southern Frolic* makes a satisfactory teaching and recital piece for the average violin student who is familiar with the first and third positions of the instrument.

The Introduction (1), in C Major, goes right to the heart of the chief material, and through its four measures sets this tonality in definite relief by the harmonic outline which culminates a Complete Cadence as the solo instrument enters (2). The one-measure motive in Tonic (2) is repeated (3) in Subdominant and by these two measures the first rhythmic phrase (of the first period) is formed(4). The following two measures (5) form the second phrase, in Dominant and Tonic respectively, thus producing another Complete Cadence by these four measures. It should be observed that the so-called Complete Cadence is the subtle foundation of all phrases, periods and forms. Its obviousness in simple matters often leads younger composers to neglect its necessary usage in more highly developed compositions, with the result that melodic and harmonic continuity are lacking in the otherwise finished product.

The third phrase (6) transfers the characteristic rhythm to the piano part and adds a more regular motion to the violin voice. Then the fourth, and last, phrase (7) of the first period broadens out the accompaniment against a still more motioned set of figures in the solo part, based upon a temporary modulation to the Dominant (G Major) of the principal key (C Major).

Continuing (8) in the new key (G Major) a reversion to the principal motive is made with slight alterations and additions; two-measure phrases continue as the standard of rhythmic grouping. The second phrase (9) of the second period reverts to the broad accompanying figure with the triplets in the solo part, which was formerly announced as the closing phrase (7) of the first period. A more intensive development (10) of the chief motive now begins, and at the close of the fourth phrase (11) of this second period a suggestion of the Introduction is given preparatory to the return (12) to the original key and original contour, or lay-out.

At the return (12) double stops are given optionally to the violin, while the accompaniment becomes more fully set with a development of the same *countermotive* as used in the initial announcement (2) of the material. To the close (13) of this period the interest is sustained by the harmonic foundation of fuller-set chords. This plan continues (14) for another eight-measure period (15) to which is added a Coda of four measures formed of the same material planned to reach a close in wild *fortissimo* and frenzied *tempo*.

From a violinistic standpoint the student will find that a great deal of care will be necessary to control the bow, for the reason that many different modes of bowing are required in a short space. All these, when alone, are simple enough, but when occurring rapidly upon each other make it necessary to think and act quickly. The greater study will be to determine whether the mode of bowing is most effective at the point, middle or frog. Only the teacher will be able to decide such matters. Unfortunately all composers are not careful to be sure that the bow can be "taken as it comes". The necessity of lifting and changing the bow then is a matter of conjecture until well decided upon. And again it is doubtful whether a set mode of bowing for each piece would be an advantage, simply because every player has a mode of his own, and particularly the teachers prefer to add their own fingering and bowing for the students. Nevertheless, helpful printed markings and suggestions are always in order for the student; the teacher may then change them if they do not suit his needs.

Only the weight of the bow on the upper half (middle to point) will be needed for the beginning two measures (4). For the *crescendo* (5) the whole length of bow will be required. As the principal motive passes (6) to the piano part the violin then needs but little bow at the point until (7) the *crescendo* culminates in the whole bow at the close of the period. The second period (8) will then broaden into greater length, but without much pressure. It is usually better to gain strength of tone by swiftness of stroke rather than by "pushing the bow". For the double stops (12) the whole bow without pressure is most effective, if the fingers are firmly (not rigid) applied to the strings.

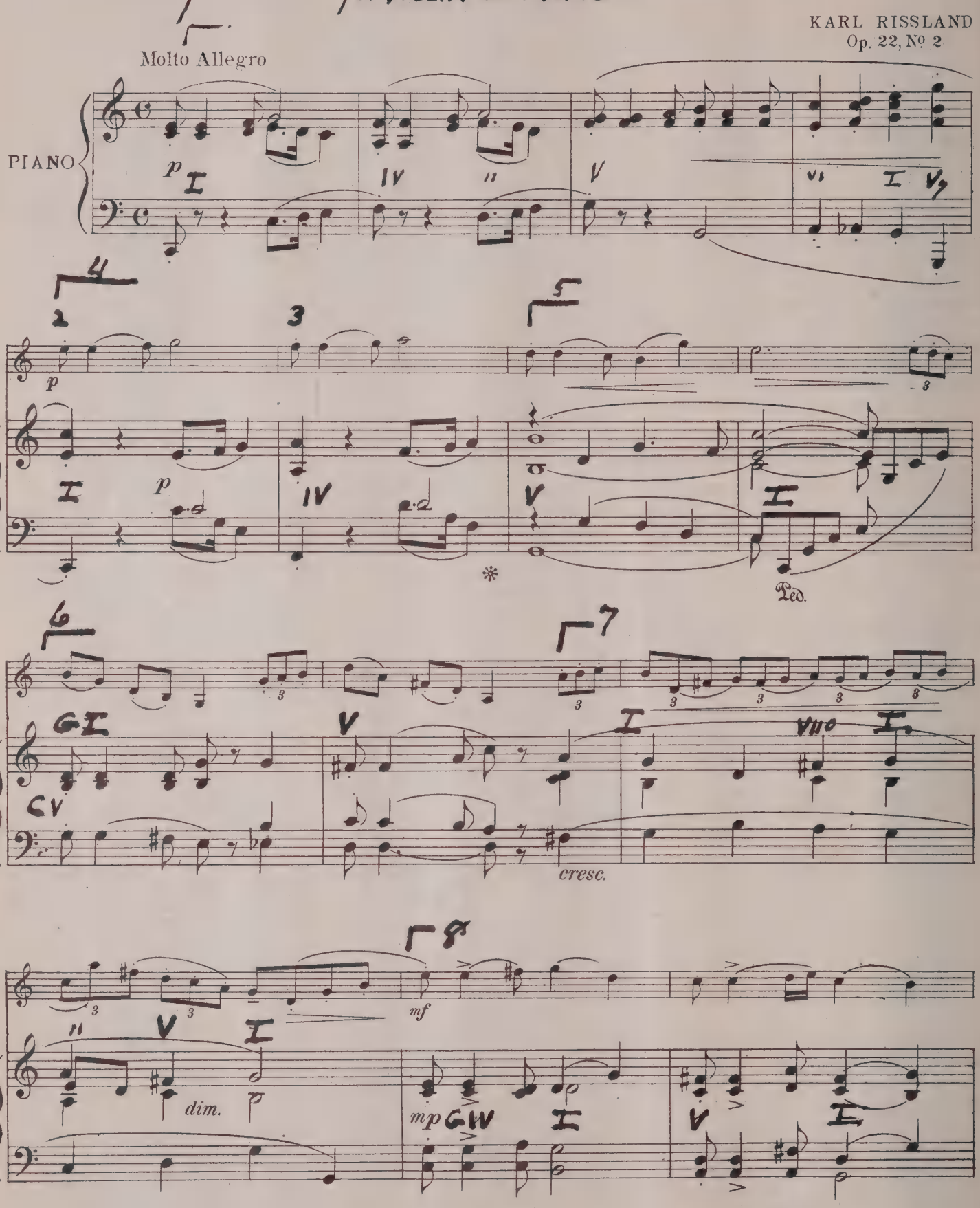
The violinist should carefully study the piano part in order to know where and when the piano should be heard most prominently. Some students fail to realize that the violin might not have the principal melody all the time. Be sure you are not one of these, but know your accompaniment as well as you do the solo part and allow for the principal motives and counter-themes to be heard in the accompaniment. Throughout the third period (12) the two instruments are equally important; neither should predominate. Beginning the fourth period (14) the piano is more important, even though the violin must be heard. Finally the Coda (15) presents the two instruments in equal importance again. Students should remember that a solo part is merely one part of the whole ensemble, and that it is next to nothing without its accompaniment. If one does not know the entire score there can be no ensemble in performance nor understanding of theme or its spirit of interpretation. Violinists (and singers) study your score.

*Oliver Ditson Co.

A SOUTHERN FROLIC

for VIOLIN and PIANO —

KARL RISSLAND
Op. 22, No 2



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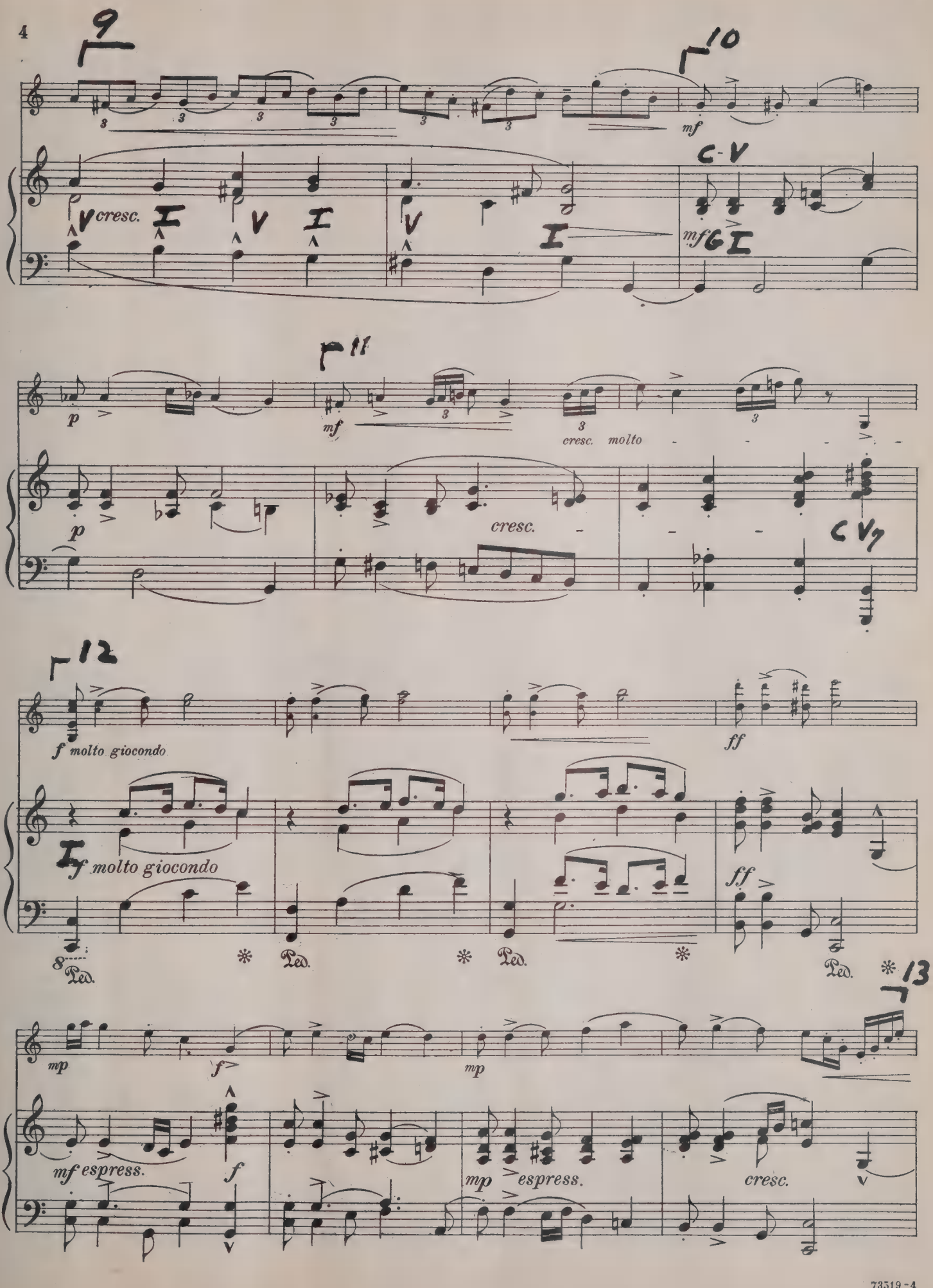
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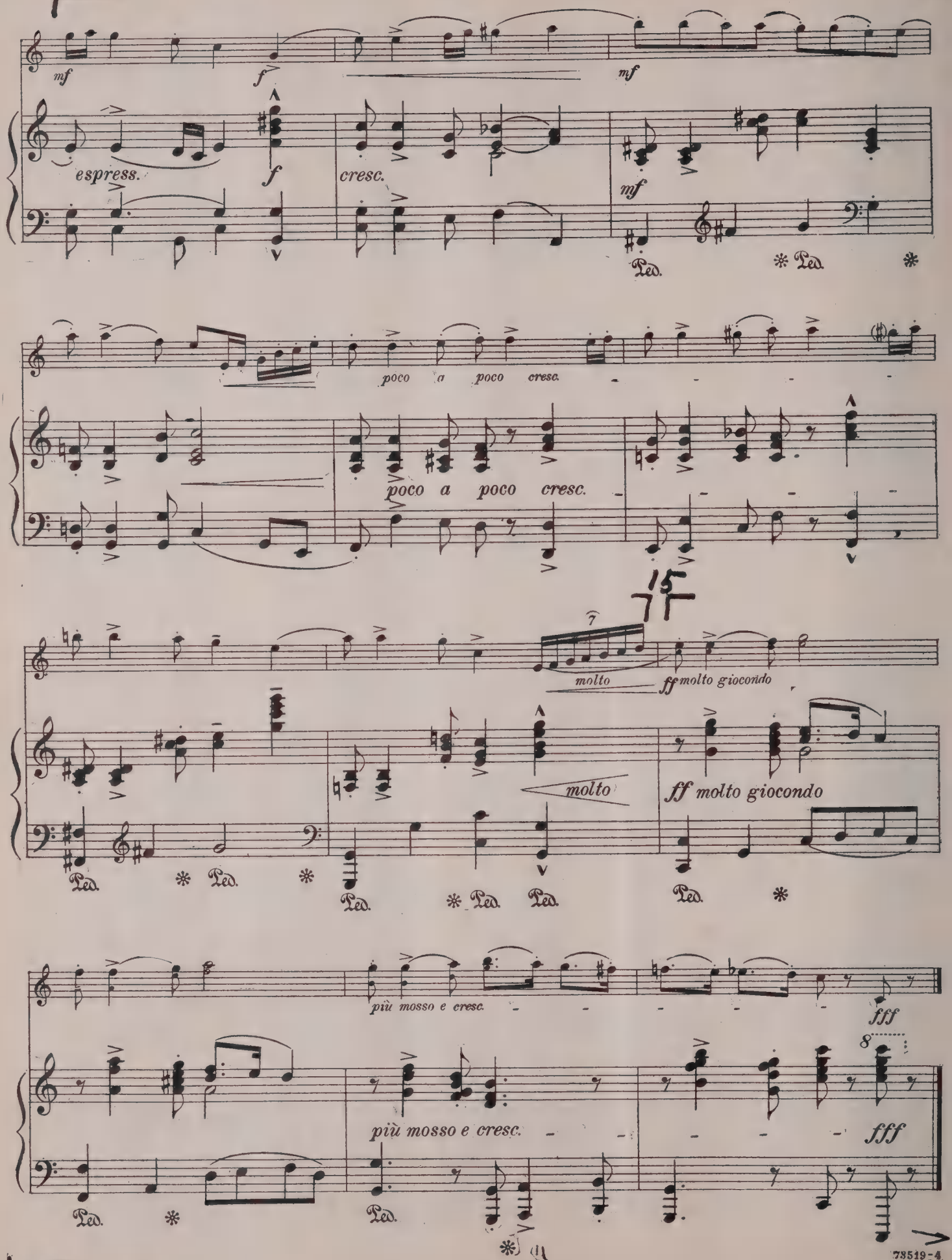
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Ped.
Ped.
Ped.
più mosso e cresc.
fff
più mosso e cresc.
fff
8
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A Guide for the Teacher

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By Candle-light	.35
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The former is easy, the latter intermediate; catchy and bright material for the good teacher.

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A CONFAB CORNER

A Department for the Exchange of Ideas and Ideals, and Suggestions on Programs, Materials, and All Teaching Problems

MARGARET ANDERTON—In Charge

The Month's Message

"Keep right up and after what you want, little woman,
there's nothing like Music, and work, and—music dreams."

DAVID BISPHAM.

THESE words, with the genial ring of the mellow voice of David Bispham, and accompanied by the arch pause, the broad smile, and the merry dig at one's doings and hopes; and which all those who knew this fine kindly man and singer, will remember *so* well; were said to me in his beautiful summer home at Rowayton, Conn., where I had gone to do with him the Tennyson-Straus "Enoch Arden," and to play for him.

It is some few years ago, but as I was casting about in my mind for our opening quotation for this month's message, the memory of these words suddenly flashed through my mind, and would not stop repeating themselves, over and over. It is one of those strange coincidences, for the morning paper brought the news to us, that on October 2nd, David Bispham had passed away to where strivings, and what one wants, do not need to be bothered about any more.

How we shall all miss him, this season, "Dear old Dishpan," as some of us affectionately nicknamed him. He *lived* those message words, himself, so very much, from start to finish of his fine career, he won success because of them, encouraged many another young musician, I am sure, with them.

Nothing else seems quite as fitting now,as that Confab Corner readers should this month have these cheery words, as a message from this man, who has just passed on.

The Necessity of Foundational Work in Singing

By Maud Ritchie

(*Ed. Note.—Miss Ritchie writes from the standpoint of a singer, speaker and painist. She is a graduate of one of the best conservatories and has also studied with the best teachers in this country and Europe. Among the latter are M. Jean de Reszke of Paris and Sig. Vanini of Florence.*

As a teacher, Miss Ritchie numbers among her pupils people well known in the professional world.)

In taking up any study one should first of all see it as a map laid out before him, should perceive the amount of study required and also the amount of practice and study requisite to attain to any degree of proficiency. It is certainly the duty of teachers to present this clearly to beginners.

In my experience as a teacher, I have found that, too often, the beginner has an idea that, in singing especially, one can attain results without taking the necessary foundational steps. This is a mistake, and leads to shipwreck for the singer, sooner or later. It requires wisdom on the part of the teacher, to tell the one coming to have his or her voice tried, that in vocal study there is *very* much more that is necessary, than merely having "a good voice," in order to become a singer,—that is, an artist. A good natural voice is, of course, a fine beginning, and helps one far on the way as a singer. This voice can, however, be improved with study, or (as is too often the case) impaired. So the first thing to consider is the selection of a competent teacher. The *beginning* in any study is of the greatest importance, therefore the student should choose carefully a teacher who has proved himself or herself competent to take beginners and patiently and understandingly give the foundational work, such as correct breathing and tone production.

The student should also be willing to *study* music, to *know* what he is singing, as to time, key, pitch, etc. He must know what the notes on the page really *mean*, instead of learning merely by ear, then he will sing understandingly. Proper pronunciation of the English language is of the utmost importance, both in singing and speaking.

The November Birthday Special

November is a great month for celebrations and we want all our readers to see to it that *music* does its generous bit, and takes part in each and everyone of them, somehow, somewhere, and somewhen. There is Thanksgiving Day on Nov. 24th, and Armistice Day on Nov. 11th, with, this year of 1921, its solemnly beautiful duplications of the English and the French ceremonials to the Unknown Soldier who sacrificed his life-blood to save us from conquest and devastation, which is to take place at Arlington Cemetery, Washington, D. C., when the noble Funeral March of Chopin, and other inspiring music, will roll forth from fine military bands, and the throb of the bugle, and the song of many voices, will rise up toward that lone gold star.

And Nov. 22nd is St. Cecilia's Day, with the patron saint of music celebrating her own especial day also on Nov. 22nd, it is small wonder we find this month such a great one for the birthdays of musical celebrities.

There is a perfect galaxy of them from which to select, and focus upon one or more, for a glorious music memory day, which is what we would suggest.

It is hardly necessary to remind teachers of whatsoever branch of music, what inspirational interest this becomes to students of all ages. So, whether it be a gala meeting between pupils and teacher, at the latter's studio, or a birthday special at the club to which you must surely belong (for, rare indeed is the person of any age or sex, these days, who is not a member of *some* sort of a club) or whether a student calls a social home gathering of her friends and fellow music workers and lovers for a "golden hour of music," by all means have a musical birthday celebration of one or other of these great musicians, all of whom were born this month of the golden topaz. You can choose, you will find, among the living or the dead, among church-music composers or operatic writers, among "pedagogues" or those whose work will ever thrill us and memory always remain fresh to us.

So, here are the days of the month, an unstated number of years ago, when the following musicians first drew breath. Choose from them and be glad they were born, and wish them "many happy returns of the day," for

Nov. 6th, Paderewski, has a birthday.

Nov. 3rd, Bellini, has a birthday.

Nov. 12th, Borodin, has a birthday.

Nov. 18th, Sir Henry Bishop, has a birthday.

Nov. 24th, Fritz Spindler, has a birthday.

Nov. 27th, Sir Julius Benedict, has a birthday.

Nov. 28th, Louis Plaidy, has a birthday.

CONTRIBUTORS' COLUMN

It is our ideal to use this C. C. as a sort of free-discussion spot between colleagues, all imbued with the big idea of working together hopefully, in a get-togetherish, altruistic spirit, and for students of music who may want to ventilate their wishes and opinions. We welcome helpful suggestions, or objections, news of the doings in music constructive ways, and print here 200-word articles, along the highest ideals of helpful exchange of music ideas.

Nov. 29th, Donizetti, has a birthday.

Nov. 30th, Rubinstein, has a birthday.

It will be immensely interesting to hear which musicians are chosen to honor, and how our readers celebrated. If you can get a letter to us, telling all about it, *during* November, we might print it here next month or so.

The Children's Music

For the Tiniest Musicians of All. "Ce n'est que le premier pas qui coute."—*Old French proverb.*

How to succeed in *getting results* in music from the tiniest child, depends altogether on the way you, as Mother-Teacher, as Big Sister-Teacher, or as Professional Music-Teacher, approach the child, with the music material, in the *first* instance. The music-games phase, and the absorbing music-educational toys, and there are such (and some few are well-nigh invaluable) follow very closely indeed upon the feeding-bottle stage, and the lullaby-singing to the tiny tot. There are especially built small-sized violins, and a cunning especially built reduced size pianos, each of them exact replicas of what a tiny musician must use, after the baby arms can reach farther, and the fat little legs grow longer than they are at 3 or 4 years old.

There are cleverly thought-out, pretty tasteful "real music" tunes, books freshly out this November, as well as those already tried and true, where only three fat little fingers, and three fat black notes need to be negotiated, as a starter. A wealth of material, and often a paucity of music results, and why?

Why These Music Failures?

Has it occurred to you that in your eagerness you simply don't *let* the tiny musician-hope really *absorb* itself *in* the absorbing music toy, or the 8-10 years olds in the interesting music-games with their cleverly subtle educational value. You *interfere* too much. Again you may be apt to fail by letting music interest overtop music execution. When you bring the young child and the instrument together for the first time, whether to piano, violin, drum, or "flute," that delectable something that *makes a sound* when you do something to it; why not let the child try "its very own self" and right off, at the very first lesson, to *produce sound*, not just talk about it, or listen to you in no matter how silvery a tone, expiate on how music is made, when there is that fascinating instrument the child is simply dying to touch and to go to work on, and *make* sound.

There Lies the Secret of Success.

The young child must busily *go to work*, and do the music work on the instrument itself, not you for it. Of course, teach how, *clearly*, make it as interesting as you please or can, be very exact and very definite, and very pleasant, and very *sure* they know *how* you want them to work. The child is a natural-born producer, little American children especially like to do things for themselves, it's the pioneer blood coming out in them. Fit the little music "job" to the little tender body, but even a child of four, and of six years of age can work at music and be very happy at it, and in it. Don't teach the little monkeys how to "lie back on you." Work becomes play, and work—ah! it makes them play well their music instrument.

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Biographical Sketch

George A. Leighton

GEORGE A. LEIGHTON was born in Clinton, Iowa, in 1886. He studied music at the Cincinnati Conservatory of Music under Frederic Shailer Evans and Theodor Bohlman (piano), and under Edgar Stillman Kelley (composition). In 1911-12 he studied composition in Europe with Hugo Kaun.

He has been active as an ensemble pianist and accompanist. In the latter capacity he has appeared with Emma Calvé, Georges Barrère, Evan Williams, Daniel Beddoe, Lambert Murphy, Charles Harrison, Eddy Brown, Eugène Ysaye, and many others.

Among his published works are: a Harmony Text Book, and Choral Works (Willis Music Co.), Song-Studies (Leighton-Hoffman), and Choral Works (John Church Co.). Unpublished are a String Quartet which was played for the first time in 1920 at Cleveland, and which received the second prize in the "Sinfonia String Quartet Contest" in 1913; A Cantata *The Lady of Shallott* for women's voices, produced in 1919 at Cincinnati; a short Cantata *O Lord, Hear Our Prayer* which received the first prize in the Ohio State Music Teachers' competition in 1920; also many songs and piano compositions frequently performed from MS.

Mr. Leighton has been engaged in teaching Harmony, Counterpoint, Composition, and the Progressive Series of Piano Lessons at the Cincinnati Conservatory of Music since 1905. He is also director of the piano department at the College and Academy of the Sacred Heart, and is organist and music director at the First Unitarian Congregational Church.

Subject Matter

A brief tone-poem calling for delicate treatment prompted by the "imagination" of the student. It demands nice adjustment of dynamic values between the melody and the accompanying harmonies. Also the ability to handle the *rubato*—almost imperceptible variations in tempo which while giving the impression of being played "in time" is still free from any suggestion of stiffness or mechanical precision.

Poetic Idea

One who has heard the songs of the nightingale in the stillness of the night will be quick to appreciate how perfectly the composer has suggested the rapturous bird-song and the mystic quality of the night. The pervading atmosphere of this little tone-poem is one of innocent sweetness tinged with melancholy.

Form and Structure

Part I 10 meas.	1st Section meas. 1-5	2d Section meas. 6-10
Part II 8 meas.	1st Section meas. 11-14	2d Section meas. 12-18
Part III 10 meas.	1st Section meas. 19-23	2d Section meas. 24-28

Method of Study

In Part I, the two Sections are alike. This Part may therefore be practiced with both hands together, because the R. H., having learned the first Section (and memorized it), should be able to play it almost automatically while the L. H. is being practiced.

Part II should be practiced with the hands separately—Section by Section. The same way with Part III.

The 32d notes in the "bird figure" should be played rapidly, and carefully *joined* to the following note. In fact, they must be *thought in connection with what follows*—not with what precedes them.

In meas. 4, 9, etc., where triplets occur, it will be necessary to *think three tones to the beat* just as though the Composition (for the moment) were in 9/8 measure—*compound triple measure*. In meas. 16, it will require *quick thinking* to change from two and four notes to the beat to three notes to the beat.

The marks of expression and the pedaling have been indicated with extreme care, and the student should realize that they have been put in for his *assistance* in giving a rendition such as the composer had in mind when he created the little tone-poem.

Glossary

Kaun	pronounced	ĸoun
Calvé	"	kȧl-vā′
Ysaye	"	ē-zȧ′-yē
Barrère	"	bär·rȧr′
mesto	"	mās′-to
(sad; melancholy)		
molto adagio	–	mōl′-to ȧ-dä′-jiō
(very slow)		
rubato	- - - - - -	roo-bä′-tō
("robbed"; with varying tempo)		

Recitation Questions on "The Nightingale"

1. Give a short outline of the life and work of the Composer.
2. What is the poetic idea of this Composition?
3. Make a diagram of the Form and Structure.
4. How are the groups of 32d notes to be played? The triplet groups?
5. What is meant by playing *rubato?*
6. Do the marks of expression and the pedal indications assist the student or do they make the study of the Composition more complicated? Give a reason for your answer to this question.
7. Define *mesto; molto adagio.*

For Teacher's Record

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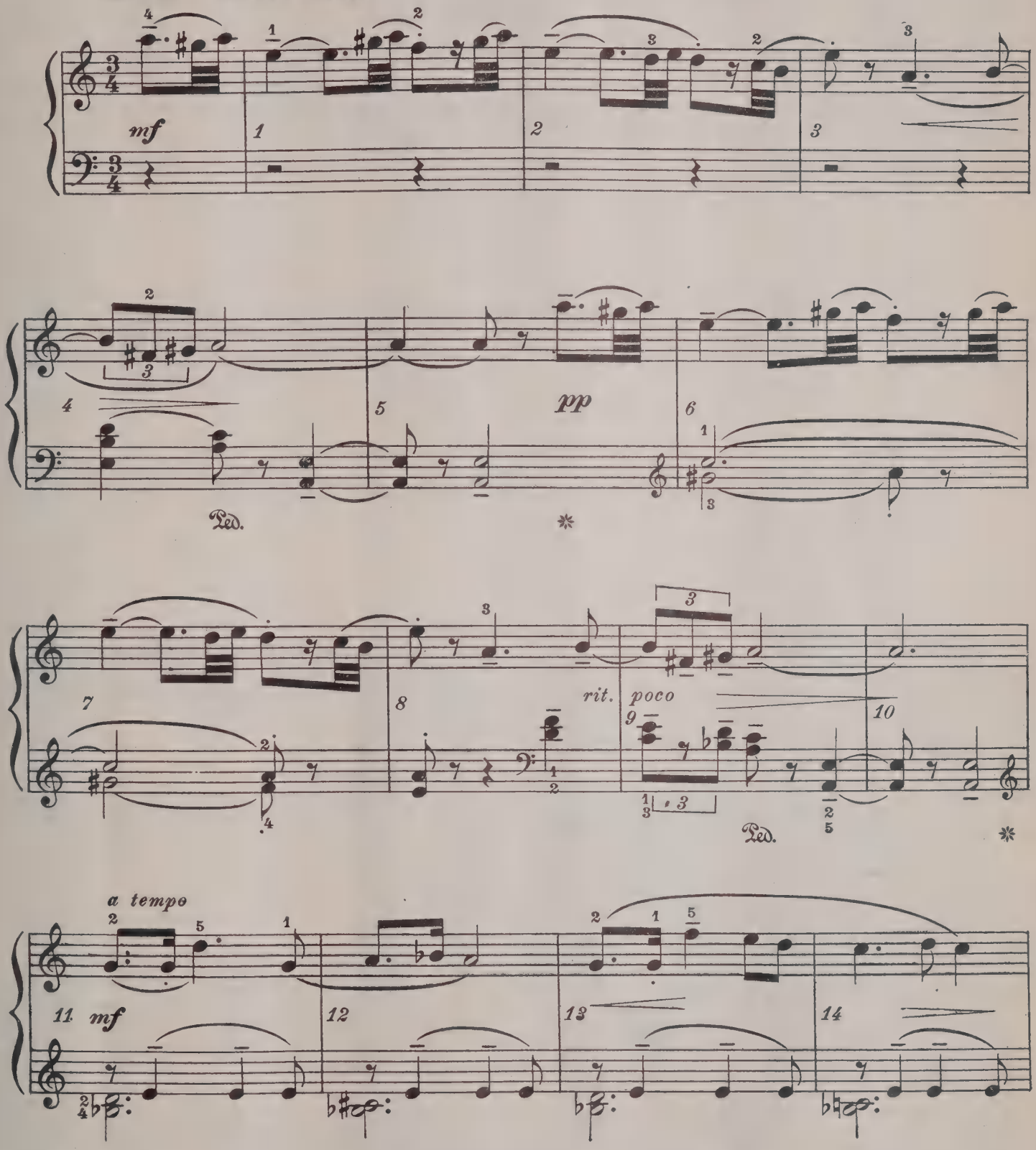
The Nightingale

GEORGE A. LEIGHTON

Mesto– Molto adagio



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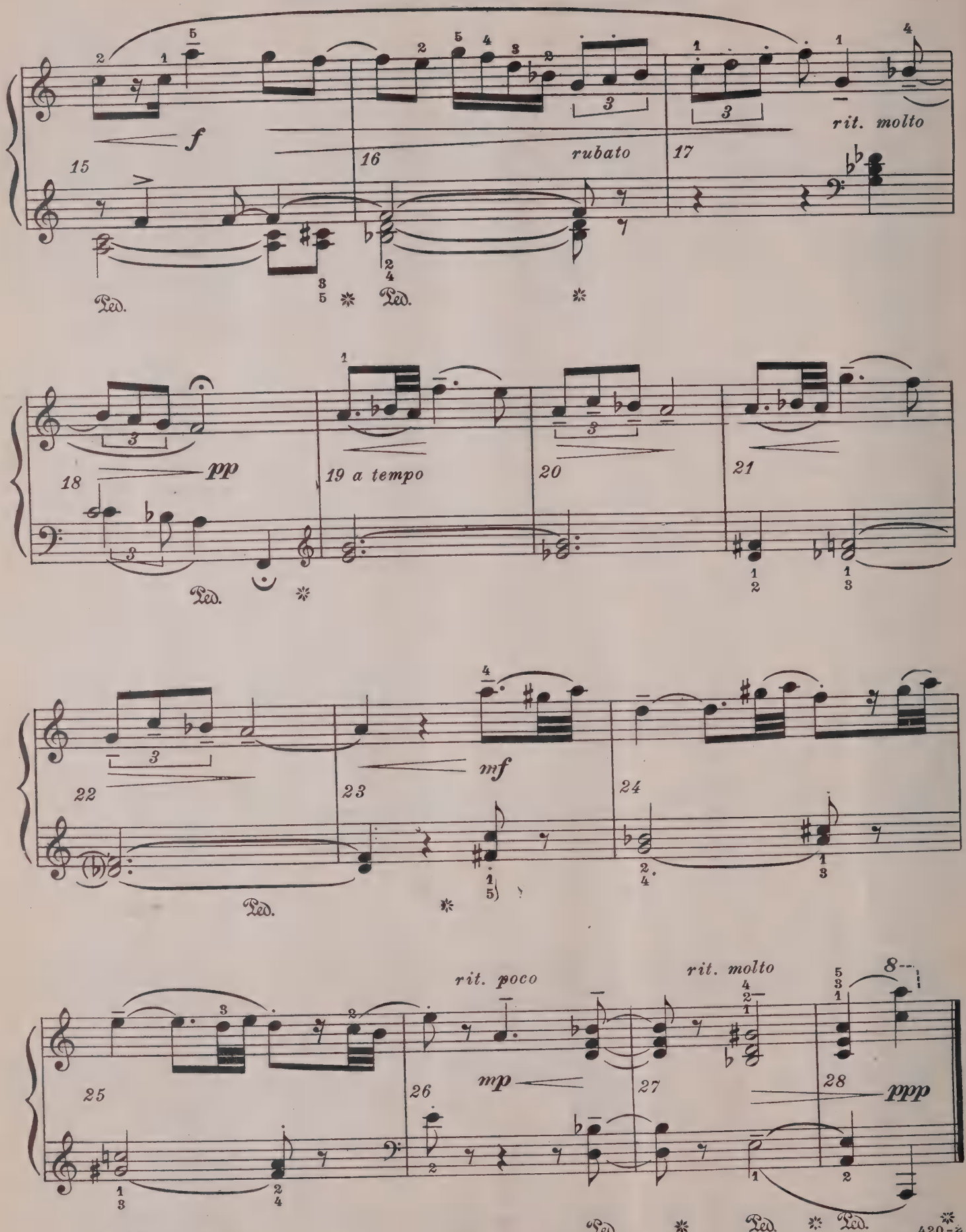
15
f
16
rubato
17
rit. molto
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Ped.
18
pp
19 a tempo
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Ped.
22
23
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Ped.
rit. poco
rit. molto
25
mp
26
27
28
ppp
Ped.
Ped.
Ped.

The New Eastman School

Eastman's Foundation, While Representing Idealism, Is So Practically Organized As to Be Self-Supporting and Consequently Permanent

THIS Fall marks the occupancy by the Eastman School of its new building in Rochester, New York. It therefore marks an epoch in the development of music in America.

To the Eastman School, George Eastman, who, it is said, resents the term "philanthropist", has given $4,500,000. The school is the product of this man's interest in music, his constant endeavor in behalf of his home city, and his devotion to education.

The music school will have accommodations for approximately two thousand pupils. As a department of the University of Rochester it will afford thorough training to candidates for the degree of Bachelor of Music. As a community school it will undertake to serve two other groups of students:—mature students of music who desire to pursue the study of one or more branches of musical art, subject to such conditions as the maintenance of the standards of a university school of music may prescribe; and elementary classes for children, which will carry them forward in piano or some other instrument, together with instruction in elementary theory and appreciation, to the point where they may qualify for admission in the Bachelor of Music classes.

The school will further seek to advance musical interest, knowledge and appreciation in the community at large. For this purpose the Music Hall will be provided, to be used for special concerts by eminent orchestras and visiting soloists one evening each week.

During the rest of the time this Music Hall will be devoted to moving pictures of the highest excellence, accompanied by the best kind of music. The practical side of this unique feature will be appreciated when we consider that an enormous revenue should be realized from this department of the school, which income will largely offset any deficit which would result from the school itself. The foundation is thus rendered virtually self-supporting, and consequently self-respecting. The "fairyland" is assured for all time.

Experience has proven that such a combination of fine music and motion pictures awakes musical interest in a large public inclusive of many who would never go to a formal concert. Therefore, even though devoted to the "movies" five nights out of six, the Music Hall is utilized with a motive purely musical.

The Eastman School had its beginnings in 1913, when Alf Klingenberg and Herman Dossenbach founded their Institute of Musical Art at Rochester. In 1918 Mr. Eastman enabled the University to acquire the property and corporate rights of this Institute. Mr. Klingenberg is now the director of the new school. The site selected for the school building is excellently chosen for its purpose. It is within a few minutes' walk of the business center of the city, and yet removed from the noise and confusion of the city's commerce. The design of the building's exterior is a simple and dignified adaptation of the Italian renaissance. The Music Hall will have one of the finest organs in existence, representing a cost of $75,000. For recitals and chamber music there will be a small auditorium seating five hundred persons.

The faculty of the school is one of the most notable collection of music pedagogues in the country. Heading the composition will be Christian Sinding, the eminent composer. Mr. Sinding has been appointed to fill the place of Jean Sibelius, who was prevented from coming to this country by a recent and severe illness.

Dr. Yorke Trotter, principal of the London Academy of Music, is in Rochester on a year's leave of absence, to teach harmony. He brought with him his assistant, Miss Marjorie Truelove.

At the head of the list in the piano department will be Mr. Klingenberg, Raymond Wilson and Pierre Augieras; for voice culture there will be Arthur Alexander, who will also act as director of the Symphony Orchestra, which will be organized on the completion of the Music Hall, and Adelin Fermin; Joseph Bonnet and Harold Gleason will teach organ, and Arthur Hartmann heads the violin department. George Barlow Penny will teach the history and literature of music, and also Public School Methods. Gerald Maas will teach violoncello; Samuel Belov, viola, and Lucile Johnson, harp.

The equipment of the school includes practice rooms and studios, in which will be installed more than fifty Steinway pianos; nine practice organs built by the Moller and Steere companies, and all accessories making for the convenience of student and teacher will be provided. Through generous subscriptions to scholarship funds, the school is able to offer nineteen scholarships for the coming year. The full scholarships will be awarded on a competitive basis. Due regard will be given to the wish of the donors that these scholarships shall be an aid to developing musical ability.

The New Home of the Eastman School

BOOK REVIEWS

Music as a Humanity

With this title, Daniel Gregory Mason gives us the fourth volume * of his *Appreciation of Music* Series. The contents are made from essays which have appeared at various times in such publications as *Arts and Decoration*, the *Atlantic Monthly*, the *Musical Quarterly*, the *New Republic*, the *Outlook* and others. *The College Man and His Music* is a well written discussion of a problem that confronts the rising generation and *Harvard the Pioneer* suggests a solution, the chapter on *The Berkshire Festivals* gives a complete and accurate history of these annual events, which have attracted world wide attention, *An Ideal Patron* is an appreciation of Edward J. De Coppet, the founder of the Flonzaley Quartet, a chapter is devoted to the aims and ideals of the *Society for the Publication of American Music*, *The Quantitative Standard* discusses the merits and demerits of our methods of recital giving, and the final chapters are entitled *Psychoanalysis and the American Composer*, and *Dissonance and Evil*. The new volume is a worthy addition to the series.

*Music as a Humanity, by Daniel Gregory Mason: New York, The H. W. Gray Co., pp. 125.

The Spirit of French Music*

The avowed intention of M. Lasserre in writing his volume on the Spirit of French Music is to provide a book of musical taste, made from his observations while analysing the work of the masters. His sequence of chapters do not pretend to form an historic sequence, but the author aims rather to act as critic rather than historian in dealing with Gretry, Rameau, the Modern Italians, Meyerbeer, Wagner the Poet, Wagner the Musician. In a succeeding volume M. Lasserre promises a consecutive view of the French national music from the time of Louis XIV to the present day.

To those of us who are anxious for the development of a national school of music in America, a recognizable American idiom, it is worth while to consider what this Frenchman has to say about French nationalism in music, for France is recognized as one of the countries whose characteristics of musical expression are individual and easily distinguished. Says the author: "I have not asked myself what is French and what is not. It is a question that should not be asked. One is certain that the reply will be inadequate. It is right to be French in everything; but one must not be so of set purpose. . . . The French spirit, French taste—these are things that do not define themselves, do not put themselves into formulæ. It is not that they lack body and reality; on the contrary their reality as we see it in history is too much alive, too overflowing—and how should we recognize it in history if we do not feel it stirring within us? There is nothing more real, more distinct, than the physiognomy of an individual, especially if a superior personality shines through his features. But that is a thing that is felt and cannot be defined. It is the same with the French spirit. It is a living individuality."

*The Spirit of French Music, by Pierre Lasserre, translated by Denis Turner: London, Kegan Paul, Trench, Trubner & Co., Ltd.; New York, E. P. Dutton & Co., pp. 218.

Applied Harmony*

Among the many standard treatises on harmony and musical theory, Miss Alchin's volume is well worthy of consideration. The aim of the work is to provide "a text-book for those who desire a better understanding of music and an increase in power of expression—either in performance or creative work."

It is the author's purpose to give a course that will cultivate the imagination with the technical development, and consequently she has made her appeal to the ear, and feeling. Throughout the pages of the book we find numerous examples of not only classic but modern musical literature, with clear explanations of how the more recent composers have experimented with new harmonic idioms. The groundwork of the book is firmly rooted in the traditions of the older masters, however, and the student who carefully studies the material contained in the pages of the book, will find his musical knowledge and appreciation on solid ground.

*Applied Harmony, by Carolyn A. Alchin: Los Angeles, Cal., published by the author, 1227 South Hoover St., pp. 206.

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A Translation of Bernardi's Counterpoint*

In his preface, the translator of Bernardi's treatise gives his justification of bringing out another book on Counterpoint. He says: "Time works wonders, and the best justification I can urge is the abolition of strict Counterpoint (other than under 'modal' conditions) at Oxford under the *regime* of Sir Hugh P. Allen. In addition the R. C. O. authorities, while not abolishing in toto the semibreve C. F., have introduced alternative tests in Counterpoint; and it is sincerely to be hoped that other examining bodies will follow suit. It will be seen that Professor Bernardi, while not entirely discarding the semibreve C. F., practically confines examples of its use to "modal" counterpoint, freely allowing the use of present-day resources to Counterpoints added to *'Canti Dati'*, i.e. *Canti Fermi* in notes of unequal value. This is as it should be. If writing, in order to be good, must be of a *contrapuntal* character (and this, by the way, I hold to be by no means always necessary) there is no reason whatever why it should be in the style of Palestrina or of that of the madrigalists. There should be no compulsion in the matter. . . . . Conservatism can be pushed too far: when it reaches the stage of mulish obstinacy it is time to call a halt."

A throwing of the gauntlet indeed, and with this challenge arises a fresh interest in what Bernardi teaches us about counterpoint. Teachers of composition, some of whom will agree and others who will take issue, will all be interested in Prof. Bernardi's presentation of his principles and methods of teaching the technique of composition.

*Counterpoint, by C. G. Bernardi, translated by Claude Landi: London, Kegan Paul, Trench, Trubner & Co., Ltd.; New York, E. P. Dutton & Co., pp. 206.

Ear Training and Sight-Singing*

It is a common theory that no matter how thoroughly covered or how well filled a particular field may be, there is always room at the top. Some may consider that there are plenty of books on ear training and sight singing, but Mr. Wedge's new treatise on the subject will make its own place, and will be welcomed by many instructors. The author has presented his material in a clear, concise and yet comprehensive manner, and its principles may be used in either the class-room or in the work of the private instructor. The methods explained result from the author's actual experience, and have been tested for several years in his class work at the Institute of Musical Art, New York City, the Witherspoon Studios, and the St. Agatha School.

Each lesson assignment contains exercises for written work, and exercises for ear-training and sight-singing. The first few chapters are devoted to the rudiments of music—General Definitions, Meter and Rhythm, Measurement of Distances, and gradually the pupil is led to a study of form and structure, sequence inversion, and finally to the various principles underlying the setting of words to music. The many exercises, if practiced diligently, will provide real help in overcoming the difficulties arising from inability to read music at sight, or to "hear with the eye."

*Ear-Training and Sight-Singing, applied to elementary musical theory, by George A. Wedge: New York, G. Schirmer, Inc., pp. 174.

Piano Study for the Vocal Student

Under the above title, Russell Snively Gilbert has written a book * that will be welcomed by all serious vocal students and their teachers.

In his preface the author states: "Only too often vocal students desire to make the effort to possess a better understanding of the compositions they sing, but they have nothing to guide them. Singing teachers rarely have the time or the facilities for giving this musical background and foundation, while recognizing its great need. The serious study of harmony and composition requires more time than most students are willing to devote to it. The most direct way in which to secure a practical working knowledge of the fundamentals of composition is through the medium of the piano."

Mr. Gilbert's first chapters are devoted to the rudiments of musical theory: the scales, and their fingering, chords, transposition, modulation, harmony, time and rhythm, technique, the pedal, etc., and the appendix gives a list of suggested working material for Grades I, II and III.

*Suggested Piano Study for the Vocal Student, by Russell Snively Gilbert: Philadelphia, The Heidelberg Press, pp. 45.

Prize Contest for Selling Memory Game

One hundred dollars in gold will be divided between the boy and the girl, eighteen years of age or under, who sell the greatest number of copies of the Music Memory Game, *Popular Classics*, before July 1, 1922. Any boy or girl whose nineteenth birthday occurs on or after this date is eligible to compete. A share of the one hundred dollars will be paid to the boy who makes the best selling record, and a share to the girl who ranks highest.

The amount of each share will be proportionate to the number of games sold by each of the two most successful contestants. In case of a tie among boys, girls or both, the respective amounts will be divided equally among those who tie. The contest is designed to assist in the promotion of the cause of better music by carrying a game into every home.

Further information regarding the contest may be had from the Music Memory Game Company, 7551 Saginaw Avenue, Chicago, on or before July 1, 1922.

Easthope Martin Visits America

Easthope Martin, the well known British composer, is due to arrive in America this month for a short visit.

Mr. Martin was born in 1883, and received his musical education at Trinity College, London, and also studied with Dr. Gordon Saunders, and Samuel Coleridge-Taylor. Among his best known songs are the cycle, "Songs of the Fair," "Four Dedications," and settings of "Five Masefield Poems." His works are well known in this country, having been sung in concert by John McCormack, and many other recitalists. During the season of 1914-1915 Mr. Martin held the post of private organist to the late Henry C. Frick of New York.

Bringing Out the Teaching Points

It is our privilege this month to reproduce a brief composition from the catalogue of the Art Publication Society, The Nightingale, by George A. Leighton, which seems to us to be of unusual value as a teaching piece. We also give the analytical material which is a part of all "Progressive Series" numbers, and forms a specially helpful feature of these publications.

SCHOOL MUSIC

HOWARD CLARKE DAVIS, *Assistant Editor in Charge*

Emotional Content

WHAT will you give your glee clubs and choruses for music this Fall? This question is usually troublesome for the average supervisor and many times in desperation he turns to the old hackneyed numbers which we have come to know so well. An angle of the matter has come to the writer's attention in his work and is one which is not generally recognized by the profession.

From time to time there comes to the ears of the world a rumor that things moral are not all that they should be in high schools. This while not general and oftimes exaggerated, has been the cause of much discussion among educators. And the question comes as to what effect has music upon these conditions and how can it act as a preventative.

Without doubt much of any such bad condition arises from the character of the dances held and the music played at these dances. We must, if we are wise, recognize the importance of the dance in the lives of young people. We are also forced to recognize the woefully impoverished quality of the music used to accompany this dancing. But in the present discussion we are not so much interested in its musical quality as we are in the fact that by reason of its content it cannot fail to cater to the lower emotional tendencies. This may in turn help breed the conditions above referred to.

The recognition of the fact that male and female were made to live together and that boys and girls were intended to go to school together will help in viewing social conditions in high schools. The realization also that the Almighty gave the boy and girl certain natural desires and emotions for some good purpose will also aid in getting a correct perspective in the matter. Is it not better to recognize the natural tendency of the adolescent child toward love, emotion and love-making? It will come to the surface in any event and it is far better to direct it properly in right directions. This does not mean that love-making is to be countenanced or that they be allowed to conduct themselves with any less decorum. It probably means more reserve and self-control than before.

This is where music very properly enters in. These emotional tendencies crop out by reason of some stimulus and accordingly as that stimulus is good or bad do the actions which follow become good or bad. Music, as we know, is one of the great stimuli of life. Be it patriotic, religious or sentimental we are influenced almost against our will by its call. Therefore, it follows that the moral natures and actions of our high school boys and girls may be greatly influenced by the emotional values we give them in their music. And so, when it comes to selecting music for glee clubs and choruses it shows the part of wisdom on the part of the supervisor to include a fair amount of dignified songs of emotion and sentiment.

It is interesting in the extreme to watch the development of a young glee club in its appreciation of songs embodying the love element. At the first rehearsal it is very easy to detect the budding romances by the covert glances from one to the other. The whole club takes the matter as rather a joke but if the music is of that type of deep sentiment which has ruled the world since it began these boys and girls are drawn to it in spite of themselves. All the while the supervisor must by indirect reference and word and by attitude show that he or she takes such experiences as a matter of course and part of the fine fibre of life as we find it. One will be surprised to note how soon the child mind will clarify its views of such subjects. The writer has heard a boy's glee club sing the old familiar "Drink to me only with thine eyes" with as deep a feeling and fine fervor as a professional soloist and embody in it all the great reverence for woman which is inherent in the song. This same song was received by the girls with the same spirit and they responded with the old French folk song of coquetry "Bon Voyage" which was typical of their feeling for the boys. The result was that the dances held by the club came to need no chaperonage apart from the outsiders who attended. Their minds had been trained to the correct viewpoint in such matters. Naturally a program embodying these elements must be supported with the proper amount of other music of a more pretentious and serious nature.

It has also been found that as a rule boys and girls, particularly the boys, do not care for sentimental ditties about birds, flowers, elves or other vaporous subjects. They must have meat to be satisfied. The dignified love song offers a fine middle ground between the heavier and more pretentious part song and the wishy-washy songs which are so common.

Another suggestion is made that if you want your boys to sing give them some things that they can do themselves alone. After long thought, the writer incorporated a group of really nonsense songs for boys' voices in a program of considerable weight and seriousness. The hesitation was caused by the question as to whether they would cheapen the program. He found that quite oppositely they rather cheered it up with brightness. In another concert he was emboldened to use from a recent compilation of songs for male voices, songs of a college flavor which sometimes have more fun than elegance in them, one being a very humorous reference to the eighteenth amendment. They took the house by storm but best of all the pupils enjoyed them and after all that is what we are after to have the pupils gain.

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PIANO POINTERS

A New Beginner's Book

Among the recent publications that have come to the Editor's Table is a work for beginners in piano playing * that may interest some of the readers of THE MUSICIAN because of certain features which we shall mention here.

In a way the title seems to the present reviewer as in part a misnomer. This book is more than the "elementary rudiments" for the piano. It is a first book in the study of piano playing. Of course if some one considers that this is implied in the term "rudiments" they will be satisfied.

Both clefs are used from the beginning, a point which is valued by many progressive teachers. The arrangement of the simple little melodies that furnish the teaching material is easily but rapidly progressive. Of special value and interest to many teachers is the recommendation of supplementary material at various stages in the progress, pieces and studies being named. The technical teaching material consists of well-selected five-finger exercises, scale studies, parallel, contrary, and mixed motions. At certain points the teacher is advised to use five-finger exercises from Schmitt, and studies by Kohler, Czerny, Duvernoy, and Burgmuller.

Taking the book as a whole we suggest that our readers will want to examine it as a possible addition to their teaching repertoire.

*G. Martin's Elementary Rudiments of Music for the Piano. Bk. I., New York, Century Music Publishing Co. Price, 75 cents.

Hand Position

Teachers have different ideas as to the best position of the hand. Here is one by a correspondent who does not add his name.

The hand should be flat and parallel to the keyboard.

Place well forward among the black keys, especially in double eighths, and never play on the edge of the keys.

A slight raise of the hand towards the little finger side will not only strengthen this member but also provide a greater space for free thumb action. In scales the hand is held rather higher than in exercises and also slightly raised toward the fourth finger. This latter modification allows of greater facility in the action of the thumb.

The first joint of the fingers ought to be on a level with the back of the hand. The other two joints must be gently rounded. The third and fourth fingers are held rather straighter than the other two because of their shortness. Do not allow the fingers to bend in at the nail joint; it renders good tone impossible. Also do not slide the tips about on the keys.

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Conservatories, Schools and Colleges

New Members of New England Faculty

THE first session of the New England Conservatory of Music, Boston, was opened on Sept. 16 with prospects for a successful school year. The attendance of 1920-21 was 3,576, the largest in the history of the institution.

There are several additions to the faculty.

Frederick Pease, of the Yale university music faculty, will teach voice at the Conservatory two days each week. He is a graduate of Princeton and of the Harvard music department, and he studied with Rheinberger at Munich.

Raymond Robinson, Boston organist, who has previously been a substitute teacher from time to time at the Conservatory, will henceforth have regular classes in organ, harmony and harmonic analysis.

Douglas Kenny, '18, pianist, and Rulon Y. Robison, '17, tenor, are recent graduates who have been junior teachers and who are now promoted to faculty membership.

Paul T. White, '18, violinist and composer, who has been with the Cincinnati Symphony orchestra since graduation, returns to his alma mater as instructor in violin and concert master of the orchestra.

Mme. Emma Darmand an instructor in French conversation and Signora Enrichietta Roversi, teacher of Italian, are new names in the department of foreign languages, under direction of Samuel Endicott.

The Fall Term at Bush Conservatory

The Bush Conservatory of Chicago began its 20th season on September 12th by opening its classes to the largest enrollment in the history of this institution.

Several additions to the faculty will mark the opening of the season. Jan Chiapusso, the great Dutch pianist, has been made a permanent part of the teaching force, which includes already many world famous names.

Bosa Oumiroff, the distinguished Bohemian baritone who has recently come to this country from Paris, will be associated with Charles W. Clark and others in the Vocal department.

Mme. Ella Spravka, pianist, and Bruno Esbjorn, the well known violinist, will also teach at the school.

Several other teachers have also renewed their contracts and will remain at the institution—such as Richard Czerwonky, the eminent violinist and Moissaye Boguslawski, the well and favorably known pianist.

Another innovation is the establishment of the free Master School, made possible by the generosity of Charles S. Peterson the noted Chicago art patron.

The Master School, which will be conducted by artists of international reputation, is designed for the training of talented students of great technical advancement. It provides free tuition for a period of two years to those who receive appointments, the places to allotted by a rigid examination.

Normal Courses at Granberry School

A special feature of this year's curriculum at the Granberry Piano School, Carnegie Hall, New York City, of which George Folsom Granberry is the director, will be Mr. Granberry's Normal Courses for the professional training for music teachers.

Modest Altschuler, the eminent orchestral conductor, will be associated with Mr. Granberry in his courses in music appreciation and ensemble.

Erb Director of American Institute

J. Lawrence Erb, for many years director of the School of Music of the University of Illinois, has this fall assumed his new duties as business director of The American Institute of Applied Music, 212 West 59th Street, New York, of which Kate S. Chittenden is Dean.

Theodore Spiering, the noted violinist and pedagogue, will hold at the Institute a master class for violin students in the basic principles of violin playing and interpretation. Mr. Spiering recently returned from Seattle, where he conducted a similar class with marked success.

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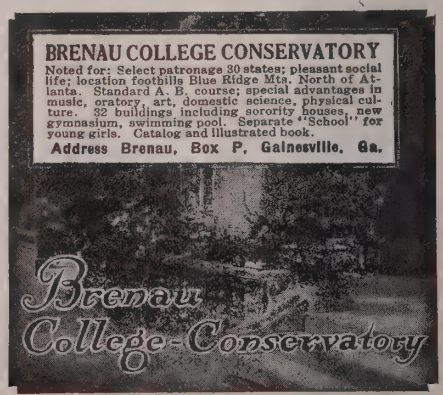

Where to Study

Teachers are constantly asked to advise pupils who wish to study in some large musical center. The MUSICIAN calls attention to the following representative teachers, schools and conservtories.

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New Manager for Sherwood School

Feeling that the time is ripe for the enlargement of their main school in Chicago, the directors of the Sherwood Music School have appointed A. A. Seibert as general manager of the main school. Mr. Seibert has had many years business experience, and has for some time been connected with the Cable Piano Company in an executive capacity.

Bispham Dies

David Bispham, singer and teacher of singers, passed away at his New York home last month. Probably no American singer was better known, nor more loved than this baritone who originally came from Philadelphia.

Mr. Bispham was born in 1857, and as a young man, while engaged in the woolen business, he amused himself by singing at amateur performances. His professional debut was not until 1891 when he sang at the Royal English Opera in London. His success was immediate, and he quickly sprang into fame as an operatic, oratorio and concert singer. During recent years he has been teaching in New York, and among his pupils have been many successful singers of the present generation.

La Forge-Berumen Studios Moved

Frank La Forge, vocal teacher and coach, and Ernesto Berumen, teacher of piano, have removed their studios from 60 West 50th Street, to their new location at 14 West 68th Street, New York City.

Platt School Re-opens

The Estelle Platt School of Music this fall commenced its second season at Carnegie Hall, New York. The faculty of the school has been increased to twelve members, who are equipped to teach music in all its branches.

New York Studio Notes

Charles Lee Tracy, recently returned from his summer work as head of the piano department of the University of Vermont, is once more teaching in his studios at Carnegie Hall. Mr. Tracy is also head of the piano department at the Comstock School, New York.

Harriet Thorburn has returned to her teaching of the art of singing at her residence studio in the Hotel Rockingham.

Mary Cheney, vocal teacher and exponent of William Shakespeare, is this year teaching at studio 500, Carnegie Hall.

Walter Young, the voice teacher of Montclair, N. J., is teaching on certain days of the week in studio 500, Carnegie Hall.

Jennie Slater, well known as a vocal specialist, has resumed her teaching at her residence, 142 East 71st Street.

Music in Japan

(*Continued from page* 4)

Passing government schools anywhere one hears old Christian hymns set to Japanese words (often not at all religious) and shouted forth right lustily. The children passing our house in the narrow street are often humming "Jesus Loves Me" or "He's the Lily of the Valley" (a great favorite) even though they may never have heard the words we associate with those old-fashioned hymns. Of course, however, the adoption of much in the way of Western and European music is the direct influence of the mission schools.

With all this new popular interest and latent ability one might predict a future here for Community Chorus work. The parks are crowded with pleasure seekers, and the climate conducive to many out-of-door gatherings. But whether that may come in this generation or not, one predicts a big musical future for Japan and it will be interesting to note that moment when her musicians begin to initiate for themselves. Her composers, when they come, should have most colorful and dignified contributions for us all.

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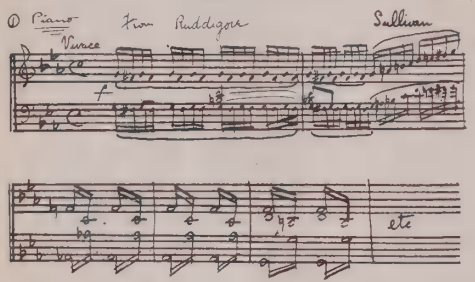
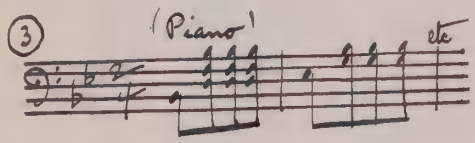
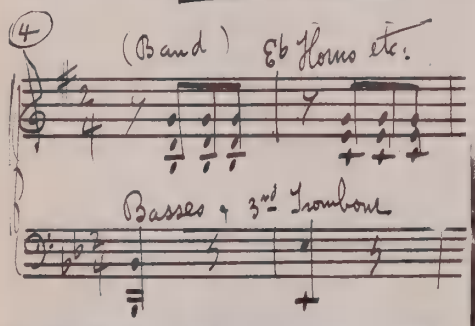
Military Band Arranging

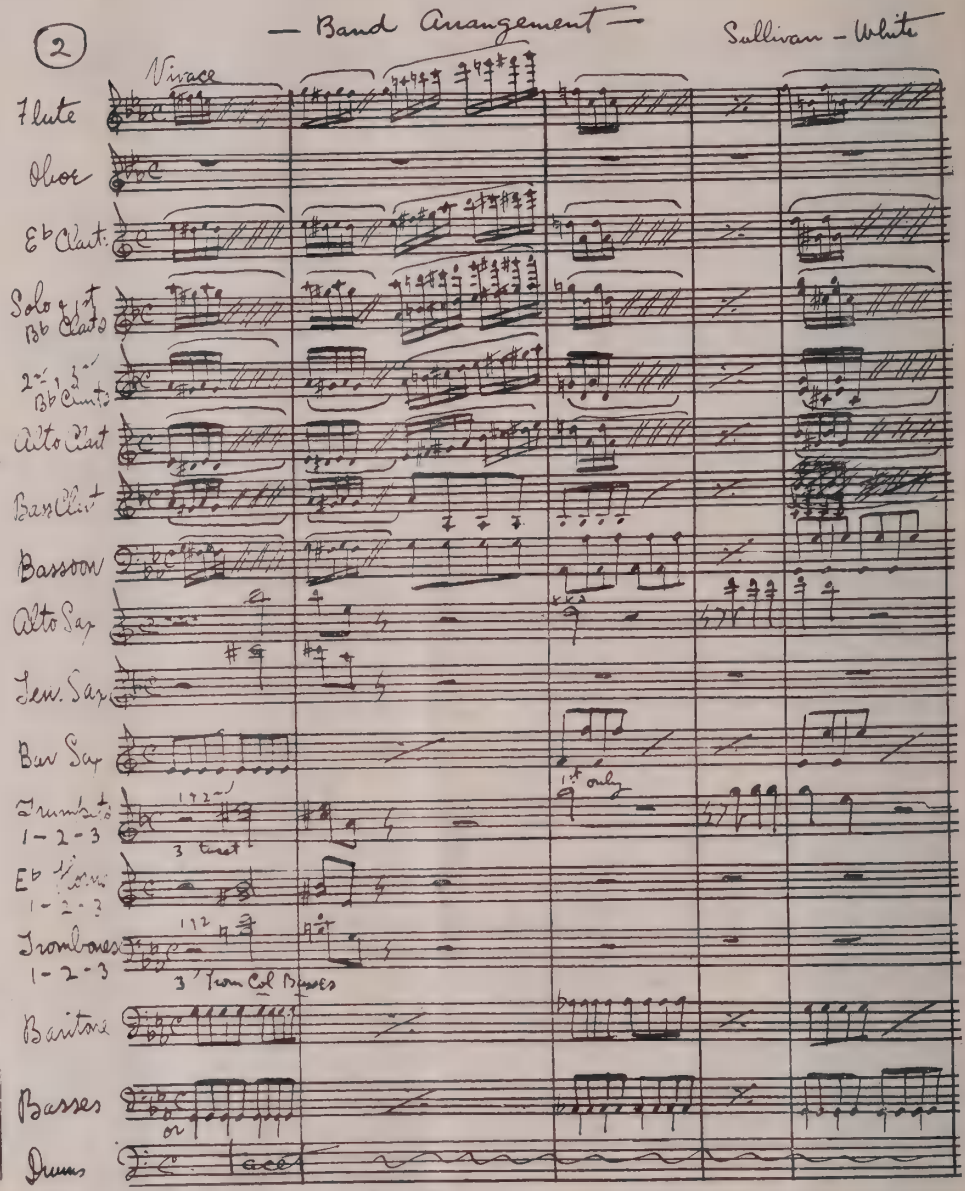
(Continued)

In order to recapitulate what has already been explained in a previous article, in reference to the tremolo for piano and its application to military band instruments, an extract from the piano score of the opera "Ruddigore" by Sullivan is illustrated herewith, together with an arrangement of it for military band: See illustrations 1 and 2.









Various accompaniments for the left hand (piano) are transcribed for the band in various ways. Two examples, showing the most practical way of arranging a simple piano accompaniment for band are here given:

See illustrations 3 and 4.

The trombones may, in the above

(*Continued on page* 31)

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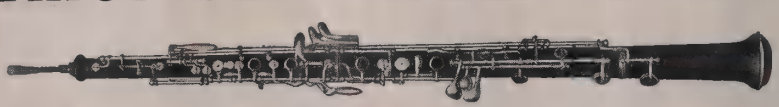

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THE TEACHER OF SINGING

Select a Few Exercises

Most teachers are familiar with the old story that the teacher of Caffarelli, the famous male soprano of the golden age of Italian song, gave to the latter a sheet of exercises which served as study material for four or five years, at the end of which time the pupil was dismissed with the word that his education was finished.

In comparison with the large volumes of exercise and other material offered for sale in the music stores it would seem that the old Italian master confined his instruction to very scanty equipment. Perhaps he was right. Of course it is not a secret that the average teacher does not use all of the material in an instruction book. He selects; in some cases he selects considerable, in other cases a small amount.

Observation of the work of several teachers in a large studio building suggests that in this day there are instructors who believe in using only a few exercises, and using them very much and very often. In one studio, for example, during the course of an entire season, the present writer has heard scarcely more than about five or six typical exercises. These were used for beginners and for advanced singers as well, much as if they are merely daily exercise material. The inference is that the teacher believes in the necessity of a thoroughly established routine, and that this can be built up on a few fundamental exercises. It is logical to believe that a moderate number of exercises which embody the fundamental principles of vocal action, consistently and persistently studied will do much to establish a dependable routine in the matter of vocal technic.

Much can be done in a community by a small group of young men and women who sing together with the effort to refine taste and increase skill in performance.

Many Teachers, Many Methods

A friend of the writer, a pianist and a teacher, has a pronounced dislike for the usual methods of teachers of singing, and is open in his expressions and frank, not to say sarcastic, in his criticism of their pedagogic methods.

As the result of a controversy in his studio one day he invited the writer to make a trip with him in the halls of a floor on which were the studios of quite a number of teachers of singing. By good chance it so happened that all these teachers were engaged in giving lessons so that we were able to hear—on the outside, of course—some of the exercise material they use.

If a great variety of exercises accounts for the great variety of tones, good and bad, that one hears from singers, perhaps the latter is accounted for. And the pianist-critic claims that he never hears anything else than these same exercises whenever he passes the studios. "It is astonishing," he says, "that any man can make a good living on so limited an educational equipment."

Perhaps it will do no harm for the average teacher to ask himself if he is doing his work on a few exercises. He knows more, of course; it is mere indolence that he keeps on without varying his material. Of course there are certain exercises which are fundamental to all instruction, but beyond this early stage much and varied exercise material should be used. It exists in printed form. The teacher can find it if he looks for it. He can pick up an idea here, another one there, and a third from some one else.

Skilled typists laugh at the man who tries to write a letter with one finger for all keys. Perhaps the pianist referred to before has some justification for his sarcasm at the expense of "one-exercise" teachers of singing.

A Note About Consonants

By A. B. Bach

Consonants are, for two reasons, of great importance in singing. In the first place, if the consonants are indistinctly uttered it is impossible to understand the words of a song and then, in consequence, the performance lacks intellectual animation. Secondly, the consonants are of great consequence in the formation of the voice, seeing that hard voices may be improved by practising on soft consonants, and *vice versa*. *N*, *f*, and *m* are conducive to softness; the mute consonants *d*, *g*, *k*, *p*, *t*, are calculated to elicit energy.

All consonants may be treated softly or energetically and thus one can lend to the vowel—that is to say the voice itself—either brilliancy and force or softness and tenderness; for the consonants belong to a sphere more external than that of the vowels, and they can therefore more easily be subjected to the control of the individual.

L is a particularly efficient medium for pure intonation. The voice at once answers to *l* and the jet of tone is, on account of the position of the tongue, carried of necessity through the mouth and not through the nose. Besides, the tongue, being firmly planted against the upper teeth, conducts the tone straight to the right place of impact, and the *ah* succeeding the *l* is of itself guided thither. Lamperti, Varesi, Ronconi, and many other masters, prescribe daily exercising on *la, le lo, li, lu.*

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THE ANTITHESIS OF MODERN METHODS AND NOT A THEORY OF MAN

REVIEWS OF THE LATEST MUSIC

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The Dream-Canoe, song by *W. H. Squire*. A pleasant barcarolle in which the voice part and accompaniment combine to make an effective concert number. Teachers will find that their pupils like the song.

The Stars Have Eyes, by *Wilfrid Sanderson*. An effective song of sentiment, that belongs to the "best-seller" class. Mr. Sanderson's talent and experience combine to make his work popular.

Ah! My Beloved, song by *William Stickles*. The composer has made good use of the text from Omar Khayyam, and the result is a song that will make a splendid concert number. Brief enough for an encore, it nevertheless deserves a place among the programmed numbers.

For Every Day, and *When Love Fills Your Heart With a Song*, songs by *Kennedy Russell*. Here are two more songs by the composer of the popular "Vale." The first is a sacred song with warmth of melody and setting, while the second is a ballad song that will make its appeal to many admirers.

My Destiny, song by *Marie Walters Kennedy*. A song that makes a tremendous effort to be effective, but which is, after all, somewhat trivial, and which relies on big chords and arpeggios to make its point.

A Lake and a Fairy Boat, a novel and interesting song by *Bertha Josephine Hecker*.

Oliver Ditson Company
Boston

Idylio, a sonorous fourth grade piece by *H. Alexander Matthews*. The left hand accompaniment crossing the right hand will delight many pupils.

Valse D'Amour, a playable, melodious and convincing Grade IV waltz for piano by *Ernest C. Krohn*.

Bobolink and *Where Fairies Dance*, two excellent and interesting pieces for I-II Grade pupils by *Anna Priscilla Risher*. The second is especially remarkable for the amount of interest it contains, in spite of the absence of technical difficulty.

Daffodils, for piano, by *L. Leslie Loth*. A well written Grade III piece, which will give the pupils a splendid idea of phrasing. The grouping in twos of notes in the melody, with accent on the weak beats of the measure, will prove difficult at first, but will form excellent practice in cultivating a sense of proper phrasing and grouping of melody notes.

Pavane, for piano by *Georges Emile Tanguay*. Well conceived, this musicianly composition shows that its composer knows the technique of composition. The piece, although not beyond the reach of the fourth grade pupil, would fit well into a recital program.

Harold Flammer
New York.

The Happy Time Book—for piano by *Gertrude Wilson*. This is the very beginningest you can imagine—hardly first steps, but rather toddles at the key board. The simple melodies have words to them telling about the birds, the puppies and the daily doings that interest the tiny mind. Big type for both music and stories complete the scheme which seems sure of success, even in inexpert hands.

Eventide, for piano by *Charles Huerter*. This has the earmarks of a capital teaching piece. The first section gives practice in left hand melody emphasis and the second introduces a different melody "piu mosso" in the right. The harmonies are ingratiating and both melodies

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Little Clock—for piano by *David Proctor*. A descriptive piece which handles its theme with a good deal of originality and charm. The composer, an A. E. F. boy, explains that it is a portrait of an alarm clock he had during the war which seemed always on the verge of ticking its last tick, but always managed somehow to survive the rigors of the times. Grade four pupils will appreciate its interesting harmonies and master its not commonplace rhythms.

Hinds, Hayden & Eldridge
New York

Miniature Recital Songs, by *Constance Mills Herreshoff*. *Morning*, *Adventure*, *Won by Ear*, *Diogenes*, and *Fugitive*. Here is one of the really delightful song sets that have been issued this season. They not only contain all of the essential ingredients that are essential to good songs, but these ingredients are mixed together in such a way as to produce really striking defects. In the first place, they are based on sound musicianship, upon which is impressed an atmosphere that immediately marks the individuality of the composer. The verses are wisely chosen, and Miss Herreshof has faithfully caught the whimsical humor of Max Eastman, Daniel W. Troy, and Edna St. Vincent Millay. The first song to the verses of Sara Teasdale, is of a more serious nature.

The songs are admirably suited to recital, and together they will make an effective program group.

G. Schirmer, Inc.
New York

Oh Believe Me If All Those Endearing Young Charms, transcribed for violin and piano, by *Helen Ware*. A rather elaborate setting, which at the same time retains the beautiful simplicity of the traditional melody. *Arioso* (*My Heart Is Fixed*), by J. S. Bach, arranged for violin and piano by *Carl Engel*. Another Bach air for violinists.

Petite Sérénade, by *Edouard Goldstein*, transcribed for violin and piano by *Edouard Dethier*. A pleasant little piece of the salon type that will find many admirers.

Cavatina, for violin and piano, by *Leon St. Clair*. This piece, which has the dignity of being edited by Louis Svecenski, is fully entitled to such a pedagogue's attention. The melody is not only graceful, it is well conceived and musically meritorious.

First Exercises for Violin, by *Adolf Grunwald*, edited and fingered by Louis Svecenski. A very fine edition of these splendid exercises. The studies for bowing, fingering, and rhythm are authoritative, and comprise a number of exercises for two violins, a feature that always adds interest to the lesson.

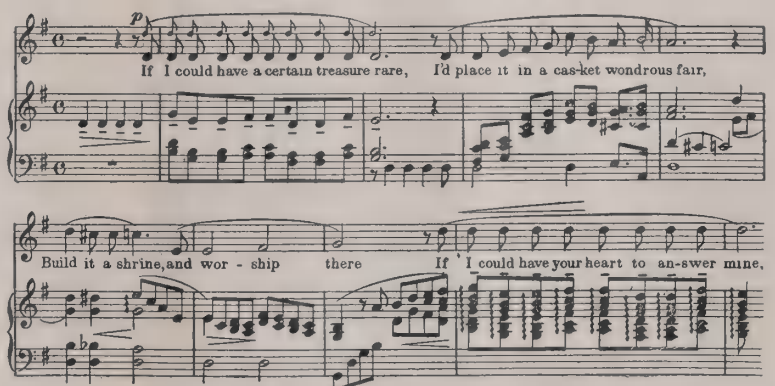
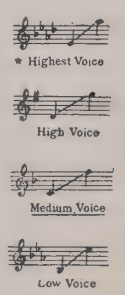
In Varying Moods, for piano, by *Kate Gilmore Black*. These two pieces, *Gay* and *Laughing*, are well written and will prove welcome to teachers for their third and fourth grade pupils.

Starlight and *Cherokee Rose*, two easy and melodious pieces for piano, by *Mathilde Bilbro*.

Three Easy Pieces, for piano, by *Frances Terry*. The highly original title page of these pieces shows one of the small pupils who will play them deeply engrossed in a book of tales from which he and his dog are learning about "The Robber's Cave" and other things they will find described by the captivating music.

SACRAMENT
A Love Song

Poem by
ELIZABETH
JACOBI

Music by
JAMES G.
MacDERMID

If I could have a certain treasure rare, I'd place it in a cas-ket wondrous fair,
Build it a shrine, and wor - ship there If I could have your heart to an-swer mine,

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It is not often a composer's privilege to write such a song as "Sacrament." The author of the lines, with greatest delicacy, has pointed to a Sacred rite as the aspiration of the human sentiment, if not the ultimate. Mr. Mac Dermid has discerned the finer meaning and has produced a song, which if he had written no other, would bring him enduring fame Published in 4 keys.

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Mutes

An expert suggests wooden mutes for large concert halls. But in a drawing room the metal mute is better for the reason that the wooden article gives off a slightly nasal quality of tone not so pleasant to listen to close at hand. When the mute has only a slight grip on the bridge the tone is more powerful than when the mute is pressed down hard. It must be tight enough not to cause any rattling when the bow is applied to the strings. Muted solos are tiresome if too much prolonged.

New Material for Beginners

No doubt some of the readers of The Musician are always ready to consider new educational material, by which we mean not merely new ideas, but also books newly published, whether they introduce well-known methods and material or something absolutely new. The past month brought to our table a new work for violin students * which we wish to mention for the benefit of those who are willing to go to a little trouble and expense to keep up with the times educationally.

This book gives the customary preliminary instruction as to note values, position on the staff, etc., with diagrams of the positions of tones on the strings (C scale), with pictures to show correct position of the right and the left hands and arms.

After all the material of instruction is the important thing. In this respect the author has given the simplest exercises for steady bowing and easy finger successions. Many of the pieces for recreation have second parts for the teacher. The following scales are presented: C, G, F, D, A, B♭, E♭, major, and A, E, D, G, and C minor. There are a few examples of easy double notes to prepare the player for second violin work. The strength of the book lies in the daily exercises with varied bowings.

A section on the playing of the common ornaments such as the mordent and the trill, and a vocabulary of terms and abbreviations used in violin music will be found helpful.

*F. Carl Jahn's Elementary Rudiments of Music for the Violin. Bk. I., New York, Century Music Publishing Co. Price, 75 cents.

Tone Production

By James Winram

In tone production one must aim for two points, power and quality. A strong arm is therefore necessary to produce a full tone, as there is not the slightest doubt but that players with strong arms have the greatest tones. A student with a weak arm is much handicapped; and this much is certain, that if the tone be small there will be a want of "click" about the fingering as well.

Deficiency of muscle can be remedied. A systematic course with light dumb-bells will be an aid to better results so far as power is concerned. Practising with the dumb-bells for a week and then discontinuing the exercises is only so much labor in vain. They should be continued. Ysaye and Kreisler are very strong men, and when they play a concerto they finish with the same power and beauty of tone as they displayed at the beginning—an effect to be attained only because their strength is sufficient to allow reservation.

Some teachers are to blame for the fact that their pupils produce puny tones, for they persist in telling the latter to keep their wrists loose. Now, although a loose wrist is a necessary part of a violinist's outfit it does not need to be quite in this condition when the player is performing a melody. Though there must be no stiffness something more serviceable than looseness of wrist can be introduced for melodic work, and that is the power to contract the muscles of the forearm at will and to regulate the contraction for the various shades of expression.

Quality of tone now deserves consideration. Power of tone depends largely on physique for its production, but quality is the outcome of skill. Of all the violinists, in my opinion, Ysaye produces the finest quality, and sometimes plays in the softer passages with a tone of a very mysterious character. It certainly has a most charming effect and may be called a veiled tone. It is practically impossible to write directions as to how this tone can be acquired, as the whole matter would require to be explained verbally to ensure a certain measure of success. The following hints may be of service:

The bow should be held as loosely as possible,—so much so that if any one should rub against the player the slight concussion would be the means of knocking the bow out of the hand. The left hand also plays an important part in the production of this tone; if the fingers are put down too severely the mysterious quality will be completely eradicated; contraction of the muscles must be conspicuous by its absence.

One other point must be attended to. The weight of the bow must be kept off the strings; though a slight huskiness in the tone will likely be heard when practising, perseverance will remove this defect. It may be as well to state that a slight undercurrent is not audible when the player is on the concert platform.

The whole subject of tone can be summed up in a few sentences: The louder the passage the more the muscles are contracted. The quieter the passage the more relaxed are the muscles. All nuances can be produced from these two points of view. From *Violin Playing and Adjustment.*

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Composer Wins Recognition

If, among the music teachers who read The Musician, there be any composers who have not been able to interest publishers in their compositions, these composers will be interested in the experiences of James G. MacDermid, and take courage from his final success.

Forster Music Publisher, Inc., of Chicago, has recently acquired all of Mr. MacDermid's compositions, and the rights to all his future works. This marks the recognition of talent, after perserverance and constant belief in himself had kept this composer from letting discouragement interfere with his progress. When publishers would not accept his manuscripts, even though artists of international fame were using them on their programs, the young composer published the pieces himself.

When asked whether he realized what a task he undertook, he replied:

"Yes, I have a considerable job on my hands, for I try to superintend every phase of it. I had a good business training, and I preferred an ordinary business success to a similar professional success. But I wrote a few songs, the manuscripts were circulated among some professional friends and sung. A demand was thereby created, and so I printed the songs. Others followed, and I exploited the songs myself."

This struggle is ended, and Mr. MacDermid's compositions, which number such works as "Sacrament," "If I Knew You and You Knew Me," "Land of Mine" and many others will be in the catalog of one of America's large music publishers.

IN THE CONCERT HALLS

Conducted by Gilbert W. Gabriel, Musical Editor *New York Sun*

October is practically a new month laid upon the shoulders of New York's already staggering music season. There was a time when official concertdom began simultaneously with the opera season, somewhere towards Thanksgiving, and ended with the first suspicion of sultriness in the April air. Now, though, there are summer bands and open air orchestras to tie the programs of late June to those of late September, and New York has an almost continuous round of music to hear. October 1st, once the furthermost limit of autumn dates, now finds the managerial phalanxes, the musical myriads, drawn up for busy reconnoitering.

Yet, in spite of daily recitals and nightly performances of well-meaning, popular opera at the Manhattan Opera House, it can scarcely be claimed for any event during the first part of October that it left broad changes in the American musical map. Most of the artists who played at being early birds were of a familiar plumage, and had been heard here in other seasons. Mishel Piastro, for instance, a violinist who proved his popular worth last year, and Alfred Mirovitch, a pianist whose brilliant and aggressive playing was a feature of last season's schedules, occupied Saturday afternoons in Carnegie Hall successively, quite successfully. Another pianist to try again was Erwin Nyireghazi, a young Hungarian whose angular, unlovely interpretations militated, last year, so much against his remarkable memory and musicianship. Now he has cut his hair, lost a little strength thereby, and appears to be more honestly an unpoetic, unphilosophical young prodigy, sowing his clangorous wild oats in the furrows of the keyboard.

Pianists, the country over, have come of late years into a familiar if not ecstatic knowledge of the works of Selim Palmgren, a Finnish composer of everything from parlor pieces to opera. Mr. Palmgren had been persuaded to come to America, and, early in the month, to be the first of many foreign composers of reputation to make an Aeolian Hall debut. The event had been somewhat foreshadowed by his playing in the Berkshire festival in Pittsfield, during a "composers' morning," and disappointment in his playing, as well as in what he played, was not as unexpected as it was sincere.

Mr. Palmgren, in New York, played entirely his own works, and played them like a traditional composer, neither well nor particularly badly, but with such a surcharge of scholastic monotony as would have doomed even the most alluring masterpieces. His program included none such. It was made up of ten of his twenty-four preludes, followed for the most part by an innocuous lot of descriptive sketches, more romantic in their names than in their character. Little polka-dots of modernism speckled their thoroughly tame and conventional meanings, and perhaps Mr. Deems Taylor, the new music critic of the *World*, described them best when he said they reminded him of a batik dress-suit. One suite, called "The Masked Ball," was for four hands, and for it Mr. Palmgren called upon the pianistic aid of Percy Grainger. There were simple, robust measures in the suite which must particularly have appealed to our well-known Anglo-Saxaphonist! It was a recital, in short, of few offenses, but equally of little excitation, and so it could not help disappointing those who came expecting to hear echoes of Ibsen and Strindberg howling up the fjords. Mr. Palmgren only proved that there are parlors in Finland. His pieces were of that dimension.

One other pianist sprang out of the background of the early month. This was Francis Moore, well enough known as an accompanist, but whose debut it was as a solo recitalist. He arranged for himself a program of fine balance, with the Waldstein sonata and some Liszt familiarities to give it stability, and Faure, Guilmant and Haberbier, probably the most desperate concocter of technical difficulties who ever lived, to tincture it with an unusual interest. Mr. Moore has sometimes been a bad accompanist, but he certainly atoned. He played his whole program brilliantly. There was a story in some of the morning papers, the next day, to the effect that he had practised it for months, and had sought the advice of the greatest interpreters upon it, so that all he played might be practically critic-proof. So much the better. It is a pity that other young aspirants do not follow.

Vocal recitals were not so many, nor so immaculate. Arthur Middleton, from the heights of his operatic and oratorio reputation, sang several groups of songs in his best voice. He included at least two German songs unfamiliar and highly lurid, which his rich, dramatic tone could make effective. In the end, of course, he followed the custom of swooping down and singing popular ballads which had no virtue outside of their having been manufactured in America. A young contralto, Mina Hager, came on from Chicago, and solved the same difficulty by singing for her last group a charming series entirely by John Alden Carpenter. Miss Hager had only half a voice, but she did whole wonders in interpretation with it.

Then, to be sure, the San Carlo Opera Company began its season of four weeks—but really, we must confine ourselves to music!

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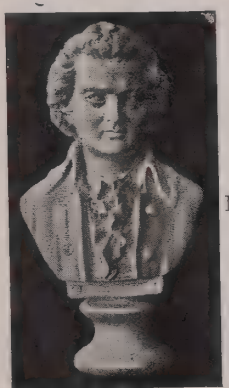

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Pilgrim's Progress at Worcester

The outstanding event of the five concerts of the Worcester Music Festival, which took place from the third through the seventh of October, was the performance of Edgar Stillman Kelley's Musical Miracle Play, "The Pilgrim's Progress." Written some four years ago, "The Pilgrim's Progress" had been previously sung in Cincinnati, New York and Chicago. The piece follows closely the plan of Bunyan's allegory and runs in three main divisions with seven distinct episodes. It requires for concert performance six soloists, a chorus and children's chorus, orchestra and organ. At Worcester the conductor was Nelson Coffin, the solo singers, Arthur Middleton, Harold Land, Judson House, Fred Patton, Grace Kerns and Ottilie Schillig. Though there was frequent evidence of insufficient general rehearsal, there were many effective and impressive moments. The music is by no means of uniform excellence; much of the first part is conventional, unconvincing; the second which treats of Vanity Fair is refreshingly alive if somewhat commonplace; but the third part more than atones for the shortcomings of the rest. Here, the Delectable Mountains, the crossing of the river and the entrance of the pilgrims into the Celestial City are depicted with exceeding eloquence, progressing from peace and tranquality to a close of flaming splendor. W. S. S.

The Berkshire Festival

Nowhere else in this country does one encounter such commingling of the musically elect as at the Berkshire Festival of Chamber-Music, now held for the fourth time, on the twenty-ninth and thirtieth of September, and the first day of October, at Pittsfield, Mass. To Mrs. Frederick S. Coolidge, upon whom falls all the burden, both executive and financial, of these notable occasions, is due a debt of gratitude which can scarcely be paid, though this year it at least found permanent expression in a bronze tablet presented by a number of the festivals' faithful adherents. Of the five concerts, four were given by the Letz Quartet, the Barrère Ensemble of Wind Instruments, the Elshuco Trio and the Detroit Symphony Quartet. The fifth, styled a Composers' Program, brought Selim Palmgrem and Percy Grainger in pieces for two pianos; Leo Sowerby and Leon Sametini in the former's Suite for Violin and Piano; and a performance by a miniature orchestra under the composer's direction of a remarkable set of "Oriental Impressions" by Henry Eichheim.

For many, the chief interest of the Festival centered in the first hearing of the Suite for Pianoforte, Violin and Violoncello by Waldo Warner, viola-player of the London String Quartet, that won the prize of $1,000—offered each year by Mrs. Coolidge. Mr. Warner's Suite is a worthy though in no way remarkable composition. More significant were Mr. Sowerby's Quintet for wind instruments, Palmgren's "Masked Ball" for two pianos, a string quartet by David Stanley Smith and the pieces by Eichheim and Sowerby already mentioned. To complete the modern works were a "Dithyrambic Suite" for wind instruments by Domenico Brescia, pieces for two pianos by Percy Grainger and Cyril Scott and pieces for wind instruments by d'Indy and Roussell. From the classics came two quartets of Beethoven, Brahms's stirring Quintet for strings, Opus 111, the delightful "Trout" Quintet of Schubert with Mr. Gabrilowitsch at the piano, and a Sonata for Flute and Piano by Bach, exquisitely played by Mr. Barrére. W. S. S.

American Festival at Buffalo

The National-American Music Festival, which has for several years been a regular instutution at Lockport, N. Y., inaugurated its first season this Fall at its new home in Buffalo. A. A. Van de Mark, the founder of the festival, decided on the change of location because of the added facilities in accommodating the large crowds which annually gather to hear American artists perform American music. The permanent home of the Festival will be the new Consistory building, which will contain a concert hall seating six thousand persons, and a large modern pipe organ.

The artists of the first program, October 3rd, were Ruth Helen Davis, seprano, Zetta Gay Whitson, violin, William Phillips, baritone, John F. Grant, organ, and John Meldrum, pianist. The program consisted of works of Homer Bartlett, Densmore, Spalding, Lieurance, Deems Taylor, Warren Storey Smith, MacDowell, and others. On the evening of the same day the National Festival Chorus sang works by Stebbins, Beach, MacDowell, Hadley and Dett. The soloists at the concert were Arthur Middleton, Florence Hinkle, and the Zoellner Quartette.

The Young Artists' Contest was held on the morning of October 4th, and in the afternoon a program was rendered by Kathryn Meisle, Grace Wagner, and Margaret Dilling. In the evening the Buffalo Guido Chorus sang, and the soloists were Cyrena Van Gordon, and Paul Althouse.

On Wednesday, besides regular soloists, the Buffalo Orpheus sang with orchestra, under the baton of John Lund. On Thursday afternoon the National Festival Trio played works by Mortimer Wilson and Horatio Parker, and in the evening the Rubinstein Chorus sang, conducted by John Lund. Idelle Patterson and Cecil Fanning were the soloists.

The special recitals by winners of the National Festival Contest in voice, piano and violin, and the winners of the Federated Clubs contest in voice, piano and violin, were given on Friday afternoon. In the evening the National Festival Chorus and the National Festival Trio again sang and played.

The National American Music Festival Church Quartette Contest was held on Saturday morning, and while the judges were arriving at their decision Elsie DeVoe, pianist, played works by Howard, Repper, Sowerby, and MacDowell. In the evening the Festival ended with the Festival Church Choir Contest.

Wind Instruments

(*Continued from page* 24)

illustrations, play the proper chord on the beat with the basses, or, if desired, sustained tones or counter melodies may be written for them. The character of the composition, however, must not be destroyed by too much filling in.

As a great many piano arrangements require added parts to make them suitable for band transcriptions, viz: counter melodies and thickening of the harmony, the student arranger must have a good knowledge of harmony and elementary counterpoint. All added parts should conform strictly to the already existing harmony. No attempts to deviate from the original work of the composer should be made. The student is also cautioned against the overloading of the various parts by excessive "filling in," otherwise a muddy effect will result.

CHOIR AND ORGAN

Conducted by H. C. Macdougall

What Shall the Organist Teach?

A PROFESSIONAL organist, be he virtuoso recitalist or theatre player, will find in the fees from teaching a very comfortable addition to his income. It is safe to say that there are very few recitalists or theatre players who live solely on the income from their organ playing. Occasionally one will find an unmarried man without family ties, with himself only to provide for, who will live on his playing, but they are few in number.

There is a great difference between thirty years ago and the present day as regards the amount of organ-teaching business, and between this country and England there is a great difference in the kind of teaching organists do. When I was a young man in the early twenties the late Eugene Thayer had a studio in Boston, and devoted himself almost entirely to organ playing and organ teaching. Thayer was one of the very few organ specialists, and did nothing with voice or piano. Even in New York the organ specialists were few and far between, if one excludes the boy-choir organists, who were paid good salaries and could live off "the horns of the altar", if I am not irreverent. With the advent of B. J. Lang, about 1870, a new sort of organists came into being in, at any rate, Boston life: the organist who was at the same time an excellent, up-to-date pianist. The organ-specialists were somewhat inclined to turn up their noses at the Lang organ-piano student, but Lang turned out a good many men who have achieved fame in the music world.

What is true of Boston is pretty true of many or all of the large cities in the U. S.—the excellent organist is also a good pianist, well schooled in modern methods of teaching and is, as well, something of a composer.

In England the parish organist has generally been a teacher of singing and piano, and has often added the violin or violoncello to his teaching equipment. When one considers to what a degree specialization has come to be common in all sorts of professional life it is safe to say that an organist in the U. S. who advertised to teach organ, voice, piano, violin and 'cello, harmony, counter-point, fugue, and orchestration would be thought a bit of a humbug. At the same time I would urge all young men who are entering the profession of organist to have at least a second study and teaching subject. The reasons for this are several. (1) It broadens professional training; (2) it will help to increase earning power; (3) it will—in the case of the violin or cello—greatly quicken the ear, and (4) open up the whole subject of chamber-music, perhaps the finest music we have, for intelligent hearing and participation; it will—in the case of the voice—open up perhaps the most lucrative branch of teaching to the organist, and have a direct bearing on the supply of singers for his own and other choirs—also (5) giving him standing as a repertoire coach. Many organists have engagements as directors of choirs in girls' schools, or as teachers of piano; a piano or organ teacher who could give, for example, cello lessons, would be of great value in any institution. The converse is also true, viz.: any cello or violin teacher who is a clever piano teacher will teach either subject all the better for his double outlook on the world of music.

The views that I have expressed above are so obviously grounded on experience that it is strange so few young organists are inclined to act in accordance with them.

(To be continued)

A Composer's Method of Teaching

(*Cnotinued from page* 5)

of melody-idea thus early employed is remarkable and presents an array of tunes so varied as to offer an answering chord to every mood and phase of the child mind and heart. A dozen or so miniature piano compositions are then applied in a definite scheme which teaches the child to recognize tones, pitch, rhythm and harmony. In all this scheme of method Mrs. Gaynor thought out her work and worked out her thought—applied psychology.

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NEW YORK, NOVEMBER, 1921

THERE will be new faces in your class this year. Some old ones will be missing—not because of "graduation" but because the inevitable changing of affairs in men's lives will have taken the families elsewhere. Most of these pupils you will probably have been sorry to have leave you, after all the time spent in trying to train them as you have thought they ought to go, and you will be rightfully solicitous of the kind of musical instruction—if any—they will get where they have taken up their new lives. Have you taken any care to see that they were placed in the hands of a teacher competent according to your ideas, and able to continue the work along the lines begun by you? In many cases you no doubt knew that the change was coming. Did you make any endeavor to find in the new place a teacher you could recommend? Now that the pupil is studying again, have you tried to get into touch with the new teacher to tell her what the student knows, and what he needs? The new students in your class—if they are not absolutely "new beginners"—are likely to be the ones to give you the most difficulty. You will spend several months in finding out what they do or don't know, and this will be lost time. Much of it might be saved if you were in touch with the previous teacher.

This shifting about of students makes a very important "first of the year" problem. Its seriousness can be very much diminished if teachers will cultivate the practice of following their pupils to their new homes so that they may reach out a helping hand to the new instructor.

THE Caruso Memorial Foundation deserves the attention of every one in musical work. The leading lights in the musical world are joining their efforts to gather a fund of a million dollars the income from which will be devoted to helping worthy vocal students. The scholarships will include instruction in both this country and Europe. The foundation will carry on a work which was actually a part of Caruso's own personal activity during his life time—the helping of talented singers. The secretary of the foundation is Joseph Mayper, with offices in the Woolworth Building, New York City.

IT is interesting to chronicle the successful reappearance of Tom Burke, the Irish singer. His debut in this country last year was, according to report, unwisely handled and he failed of the success his talent entitled him to. But they say, also, that he has spent the summer studying with an American teacher, and that his improved performance of this year is largely due to these studies on this side of the water. Vocal instruction here need acknowledge itself second to the instruction in no other country.

WE take pleasure in announcing that Mr. Gilbert W. Gabriel will contribute our "In the Concert Halls" department beginning with this issue. Mr. Gabriel is well known as the musical editor of the New York *Sun,* and he will continue the policy of the department in giving the readers of The Musician a comprehensive, concise review of the important happenings in the musical world.

Statement of the Ownership, Management, etc., required by the Act of Congress of August 24, 1912, of The Musician, published monthly at New York, N. Y., for October, 1921.

State of New York, County of New York, ss.:

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared C. E. Strainge, who, having been duly sworn according to law, deposes and says that he is the business manager of The Musician and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

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TWO stars who have recently come into the Brunswick constellation, Florence Easton and Giuseppe Danise, shine perhaps even more brightly than they did in their first recordings. Miss Easton sings the "Un bel di vedremo" air from Butterfly with vivid dramatic power, and Danise's splendid baritone brings the subtly shaded melodiousness of *Valentine's* "Avant de quitter ces lieux," which he sings in admirable French. But Mario Chamlee remains our favorite Brunswick singer. In our humble opinion, his is the finest tenor being recorded on the phonograph. This month he sings the Neapolitan "O Sole Mio" in a way that Caruso would have applauded. A tenor adept at ballads is Theo Karle heard pleasingly in "Come Where My Love Lies Dreaming" and "I Hear a Thrush at Eve" (Cadman). In the latter selection a flute simulates the purling tones of the thrush.

Columbia

Eight first class and unsually well recorded records are on Columbia's list, rightfully headed, perhaps, by the aria "Pace, pace, mio dio," from Verdi's La Forza del Destino. This compelling music is gloriously sung by Rosa Ponselle. . . . Her sister, Carmela Ponselle, sings on another record "Those Songs my Mother Used to Sing" paired with "Thinking of You," two popularly appealing songs, fortunate in finding expression through so beautiful a medium as Miss Carmela's lovely mezzo-soprano. . . . Jeanne Gordon, she of the royal velvet contralto completes the range of feminine tone. Miss Gordon sings the aria "Amour viens aider ma faiblesse," from Samson and Delilah, perhaps less known than the "Mon coeur s'ouvre a ta voix,'" which it precedes, but equally thrilling in warmth and seductive color. There is one note which springs to sudden height of loveliness like that of a lark at dawn.

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Edison

"Re-created" with Edison realism, Claudia Muzio's poignant voice touches her hearers' heart strings, particularly when she sings the wistful air of *Mimi* from La Bohême—"Mi chiamano Mimi." On the reverse of this disc she is heard in a vocal adaptation of Chopin's Nocturne in E Flat (Op. 9, No. 2), entitled "Aspiration." A pair of charming little French songs—"La Chère Maison" (Dalcroze) and "Le Portrait" (Parkyns) — are sung with refined artistry by Paul Reimers, tenor; and a pair of likeable songs in English—"I Passed by Your Window" (Brahe) and "Little Bunch o' Honeyness" (Carl Hahn) are presented ingratiatingly by Marie Rappold. In the second of these numbers she is assisted by the Lyric Male Quartet. In contrast to such gentle innocence there are two Massenet arias of far different mood, interpreted by Mario Laurenti, baritone. In one, as the monkish hero of Thaïs, he inveighs against the bewildering awfulness of Alexandria—"Voila dons la terrible cité"—and in the other, as the amorous *Herod*, he yearns for the baddest lady in the Bible—"Salome! Salome!"

But the last word in seductive depravity is the Bacchanale from Samson and Delilah (Saint-Saëns), a musical orgy extending over both sides of a record. It is played with due fervor by the American Symphony Orchestra. No wonder Samson lost his hair!

Pathe

The invigorating buoyance of Bach's hearty Bourree in B Minor is admirably rendered for us by Rudolph Ganz, pianist. As a companion number he plays with finesse Chopin's Valse in E Minor.

Yvonne Gall, who last month was heard in the Bach-Gounod "Ave Maria," now sings the Schubert one; giving music lovers an interesting opportunity to compare the two best known Ave Marias in the world. Far less familiar—in fact, recorded for the first time—is the darkly dramatic narrative of the old king in "L'Amore dei Tre Re" (Montemezzi), nobly sung by Adamo Didur, basso, whose creation of the rôle at the Metropolitan is one of the finest vocal characterizations on the operatic stage.

Victor

Mabel Garrison has made a recording of that wordless gem of Saint-Saens', "Nightingale and the Rose," from "Parysatis." Begining with cool clear notes of brilliancy, Miss Garrison's voice wings its way downward to rest at the end on warm tones of pure tenderness . . . . .A complete contrast is the human and obvious love song "My Laddie Boy," expressively and winningly sung by Sophie Braslau . . . . . And, still contrastingly, we have a third good record of amatory wiles holding Olive Kline, Elsie Baker and Lucy Marsh within one small 10 inch circle. Miss Marsh is well recorded in that alluring Indian love song, "Pale Moon," while the Misses Kline and Baker, in happy combination of dulcet tones, sing "Where the Lazy Mississippi Flows."

Two violins, two orchestras and one piano are immortalized among instruments. Erika Morini, with deftness of bow and delicacy of expression, gives a wholly satisfying performance of the Faust Waltz, from Sarasate's "New Fantasie" . . . . . Not to be outdone in the bestowal of joy, Mischa Elman records expertly Brahms's Hungarian Dance—No. 17 in F Sharp Minor . . But of all charming tidbits, surely "Golliwogg's Cake-Walk" (from Debussy's "Children's Corner") is the charmingest! Especially as Rachmaninoff plays it on his piano. Golliwoggs are visible, imagination is real, and childhood is recaptured. . . . . .The Philadelphia Symphony Orchestra, under the leadership of Leopold Stokowski, has made a decidedly worth while recording of "Finlandia," the Symphonic Poem by Sibelius, Opus 26, No. 7 . . . . .And La Scala Orchestra, Toscanini's fingers, records Farandole, from Bizet's "L'Arlésienne Suite No. 2." A perfectly delightful and delightfully perfect (for a phonograph) performance.

Notable among current musical comments is that Florence Easton, soprano, Metropolitan Opera Company, now records exclusively for Brunswick.

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by Isabelle McCausland

A Composer's Method of Teaching

by Frances Emerson

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conducted by Gilbert W. Gabriel

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Make It a Year of Recitals

Plenty of Public Performances Will Achieve Many Things Besides Keeping the Students Interested

IN planning the year's work put aside plenty of time for students' recitals. O, yes, we know they are a lot of trouble and we know that many teachers would like to get along without any if they could. But there is this to be said—recitals are just as much trouble as you make them, and the fewer you give during the year, the more elaborate you feel those few ought to be. There is a simple way to give recitals and these simple recitals really serve the purpose of a recital almost as well as the larger and more elaborate ones.

Music instruction divides itself into two main parts—the study element and the performing element. The former is the means, the latter the end. Often a teacher feels he has done his share if he has taught the pupil to play the piece correctly *for him*, or when practicing alone. But this is actually not the desired achievement at all—what is wanted is a student who can play that piece satisfactorily when asked by the family or a group of friends. We all know what a small proportion of music students are really able to "deliver the goods" when asked to. And this, to our mind, is just because the "performing" end of instruction is not given its proper emphasis. Taking into consideration all the elements, including the standard old excuse of a pupil's being "too nervous" to play in public, it is possible to develop means which will make fairly good performers out of all students.

And here is where the recitals come in—frequent recitals. Have them every month, every two weeks if you will—on any possible occasion. Of course it is better if you can have parents or outsiders present, but any little group of students will make an audience. Any friend staying in the house with you will make a very effective audience of one. And there need not be a great number of performers on the program—one little group of selections by one little student is a recital, to all intents and purposes, and produces the desired atmosphere of a "performance" with its important psychological reactions.

The sense of strangeness in having to play before others is the real ruling element in the difficulty most children — or adults — have. Frequent recitals will overcome this sense and establish in its place a feeling of routine which will remove the feeling of tension and appre[illegible]sion. It is interesting to note [illegible] church solo work, for example, [illegible] moves "stage fright".

Teachers often put difficulties in their own way in planning recitals—and in the way of the pupils, too, by programming for their students pieces that are really too difficult for them to play in public. Naturally teachers want to demonstrate the progress that the pupil is making, but equally naturally, they do not demonstrate this progress when the piece is played badly, even if difficult.

Not the least element of the value of frequent recitals, is the aid they give in keeping up the interest of parents. Music lessons for the children usually sink quickly to the dead level of a daily duty in the home. Focus attention on them, and the amount you are achieving by these occasional high spots. Even if the parents don't attend the recital they will have an added interest in Mary's work when they know she is "polishing up" several pieces to play at "next Friday's recital". And they will take pride in the printed—or typewritten—program.

And as to program[illegible] the usual sin is in making th[illegible] too long. You will, inevitably, if you have only one or two recitals in which all the young hopefuls must be accommodated. Frequent recitals will enable you to give shorter ones—and assuredly if the pupils are playing pieces they can really play, however simple the pieces are, such recitals will be much more pleasant to the invited guests than the long ones made up of forgetters and stumblers trying to present pieces guaged to the limit of their present powers of presentation under most favorable conditions.

Music In Japan Today

We Can Hardly Realize the Tremendous Strides the Japanese Have Made in Occidental Music, and Their Real Love For It

By Isabelle McCausland

MUSIC in Japan has undergone a surprising transformation in the past very few years. Instead of the wierd strumming on the "samisen" and "tako," with which tourists of ten years ago were familiar, one now hears with ever increasing frequency pianos and violins. Of course, for the benefit of hotel guests and moneyed transients who expect the Old Orient, there are always geisha girls and hired entertainers to perform upon the ancient instruments, but every music dealer of the country will tell you that the sale of these old-fashioned strumming oddities is decreasing fast. Japan even manufactures pianos (from parts) for her own use now, and the sale of her violins reaches far beyond her own shores: the export trade in this production rivaling that of Germany before the war.

Phonographs are immensely popular, and an interesting fact in connection with the sale of records over here goes to prove the innate culture and refinement of the Japanese, i.e.: the largest dealer in records in Tokyo is responsible for the statement that he imports more records of classical music for the Japanese than for all his foreign customers—the latter being much more interested in popular dance music and ragtime than the natives are!

As instructor in a college for Japanese men, the writer does a great deal of entertaining in our American home, and finds that the boys invariably ask for records in about this order: (1) violin or 'cello solos, (2) grand-opera selections, (3) male choruses. They are very quiet, careful listeners and seemingly appreciative of the best. This seems interesting, because it has been so short a time since modern music was introduced here. Their fine appreciation of art and color seems to have fitted these boys unconsciously for response to higher musical appeals. The interior of a public music-hall in Tokyo, during a performance, is one of the very quietest places on earth—for the auditors listen with intent, motionless enjoyment. Of course, the men do sometimes wear their hats yet, and often are smoking—but not the slighest noise is tolerated, and American audiences might well envy and emulate the powers of concentrated attention demonstrated by Japanese.

Two of the most popular concert performers of recent seasons in Japan have been Michael Piastro and Henry Eicheim, both violinists—the latter sometime of the Boston Symphony Orchestra. The following excerpt from a college boy's letter gives interesting comment on one of Eicheim's concerts:

"Dear Mr. Teacher:

I was very please to know you enjoyed the music the other evening. Since the war has been broken many musicians from Russia and other countries came to Japan. Some of them were good and some of them are very bad ones, but anyway thank to them we have in our beloved country been able to enjoy many fine music. Mr. Eicheim is the best musician who have come since the war. He played Debussy's sonata. Don't you like it? In French composers I think all Japanese young men can find friends, but Debussy is my favorite. I think Mr. E.'s playing is somewhat cool, but that coolness comes from his nationality, etc." (This quoted only to show with what appreciative and critical ears the boys of Japan are hearing.)

Both German and Russian teachers have chiefly influenced the taste of Japanese youths to date. Most of the German teachers are gone now, but the Russians still flourish. Yokohama is full of them, and in other port towns their signs, advertising to teach both vocal and instrumental music at very low rates, are frequent. Consequent upon these influences the music of new Japan is still somewhat heavy and wierd and touched with melancholy even in its classical development. In programs of Glee Clubs and music schools everywhere one sees repeatedly the names of Wagner and Grieg and Wieniawsky, but one sample program is here given, to illustrate the breadth of the beginning interest. This is the sixth annual concert given by a University Double Male Quartette in Tokyo. The instrumental trio was borrowed from another college.

Chorus:
Saijitsu ..... Mendelsohn
Instrumental Trio:
a. Serenade; b. Pierette....Chaminade
Violin Cello Solo:
a. Kol Nedrei.....Bruch
b. Tarantela .....Popper
Piano Solo:
Zephr .....Moskowski
Melodie .....Sindig
Bass Solo:
In Questa Tomba Oscura....Beethoven
Chorus:
Antique Love Song.....Grey
Soprano Solo:
Abatti, batti bel Masatto.....Mozart
Violin Solo:
Hungarian Dance.....Drdle
Chorus:
My Savior's Love.....Gabree
Singing All the Time.....Stebbins

For this program, widely varied in its range of selections, the accompaniments were on piano and pipe-organ. The club "imported" the soprano soloist—an adorable little Japanese maiden in a beautiful blue-silk kimona. Her voice was sweet and surprisingly well-trained, but lacked volume and depth.

University Glee Clubs and school girls choral societies are most worthwhile out here for the extremely patient and methodical practicing they do. Too ambitious in the selection of their numbers, they are yet most indefatigable and painstaking in rehearsing.

Japanese men's voices are particularly fine. At College Chapel every morning, listening to six hundred masculine voices of excellent timbre and quality, pouring forth with fresh young enthusiasm "The Old, Old Story," or "Onward Christian Soldiers," the writer has often been moved with keenest delight by their beautiful volume of sound.

All classes of people seem fond of music in Japan. The Imperial Band plays excellent foreign selections. There are band concerts in the parks on Sundays, and the workmen sing along the streets. The sailors have most interesting staccato chanties, carters pushing their heavy loads uphill, and old women driving piles for a new dwelling invariably sing as they go.

(*Continued on page 23*)

A Composer's Method of Teaching

Piano Teachers Can Now Benefit from the Rich Teaching Experience of the Late Mrs. Gaynor

By Frances Emerson

THE wonderful teaching results with little children achieved today would have been impossible a generation ago because of lack of the modern ideas and the systematic methods which now prevail.

No one teacher of music has done more to create and to promulgate these ideas and methods than the recently deceased Jessie L. Gaynor, the master teacher to little children. To child instruction she gave her whole soul, mind and energy—in child achievement, in child development she lived fully and completely.

During the past several years Mrs. Gaynor has given to the child teaching profession a number of little volumes of piano material bearing such felicitous titles as "Melody Pictures," "Miniature Melodies," "Miniature Duets," "Finger Plays," and her extraordinary "First Pedal Studies," a beginner's book for the use of the piano pedals that erudite teachers do not hesitate to characterize as the best first-book for pedals extant. There can be but few teachers who do not know these interesting and thoroughly practical little books replete with their immediate and lasting result-getting matter.

In "A Method For The Piano For Little Children" by Jessie L. Gaynor, the author presents to the teacher a volume bearing the impress of her long, rich experience—comes again before the teachers of children with the authority of her widely known name and with an endorsement second to none in the world of Children's Music.

One of the unique features of this new book is that it has no preface; the publisher, The John Church Co., of Cincinnati and New York, tells us, however, on the first page of the volume, that "A Method for the Piano for Little Children" is "A transcription to the printed page of the success of *the plan* by which little children quickly and comprehendingly *learned* the meaning of the keyboard and gained an intimate knowledge of *music*.

A critical analysis of the book in hand bears out the affirmation of that past-tense declaration that the child *learned*—speedily and knowingly—; a review of the book, page by page, bears mute testimony to a method that, by practical application of the principle of analizing ideas by the trying out system, made for result-getting: a printed experience of the satisfactory lessons extending over a period of years.

As the musical ear to hear, and to enjoy the music, is the foundation for all music knowledge and appreciation, so this method for little children begins immediately by inculcating an estimation and a clear perception of tone and tonal relationship—ear-training. Little melodies in easy intervals are at once introduced, these intervals increase gradually, melody after melody. Each tiny tune has a short line or couplet and syllable names, as a means of memorizing the melody and to determine the rhythm; as "Blow, bugle, blow"—Do, mi, sol, do.

Jessie L. Gaynor

There are many practice melodies and model exercises all carefully explained in detail—the lessons advance steadily and each successive step established before proceeding to the next. These ear-training lessons for little children are helpful, practical and impressive and indicate the principle upon which the book has been made.

In "A Method for the Piano for Little Children" the study of Rhythm and of Accent, which is an essential part of melody, is taught parallel with that of ear-training.

The especial and ever present aim in this chapter is the unfolding and development of the *inner* rhythmic feeling of the child, and, as a method within the easy comprehension of the child mind, the speaking of words familiar to the child's ear and the clapping of hands is made the basis for the teaching of rhythm and accent.

The interest of the child, immediately aroused by the motion and clack of the hands is closely held by the measured flow of the words. The plan is rational, teachable and easily understood and makes good timists of children, even of those with a feeble sense of rhythm.

After a full understanding of ear-training, rhythm and accent is acquired—and the accomplishment is made in a remarkably short period of time by this simple method-book of Mrs. Gaynor's—musical notation is taken up. Gradually, interestingly and surely, the symbolic signs of music's language are imparted to the child. The many novel devices employed in the presentation of previous lessons are again utilized in the teaching of notation.

Eye, ear and hand are all given a share in training the child's perception of what these music characters signify. Through word-phrases and little songs, he soon acquires a knowledge large enough to meet the requirements necessary to apply the fingers to the keyboard of the piano. The examples thus placed before the child makes possible short lessons and frequent reviews, with resulting thoroughness of training. And always it is *music* that is being taught.

Now that the beyboard is reached, short pieces with words underneath the notes, to heighten the interest and to accentuate the rhythm, are applied. The beauty and simplicity

(*Continued on page 32*)

Winning Father to Music

The Music Page of Your Daily Paper Will Help Educate Him to the Advantages of Music for his Children

By Ada Mae Hoffrek

THE day's work was over and everyone settled down for peace and quiet; the children to prepare their school lessons and father and mother to read the daily papers.

Mother instantly turned to the Music Page and became so absorbed that father, finally noticing the silence, interrupted:

"Well, mother," he said, "you must be reading something mighty interesting. Why not make a few comments on it?"

"Although I have been wanting you to get the children a piano for a long time," mother replied, handing him the page she was reading, "I never fully realized how essential music was to a child until I read this article, 'Music—the Birthright of Every Child.' I think if you will read it you might consent to getting a piano for Evelyn and Mildred."

After reading the article father noticed that it also contained other articles of educational value—"Reform through Music in Kansas Jail," "Soothing Influence of Music on Nerves," "Healing Power of Music Demonstrated," "More Cities Adopt Factory Sings."

"Well, mother," he finally remarked, "I have always considered music something of a luxury for the well-to-do; but somehow I now think that our children ought to have this pleasure. It is their right as well as any other children. It seems that music has become a necessity to all classes, we all need it. I have come to think that our children need it more than even the rich children, because they have pleasures which our children are denied; they don't appreciate it half as much as our children would. You can make out an order for that piano you have been talking about; I will give you the check for it next week."

Turning to the children he continued: "And right now, Evelyn and Mildred, I am going to suggest that you study the music page of the daily papers every evening; there is material here that you can not get from a teacher. Not that the teacher does not know it, but they do not have time to teach it in addition to the regular lesson. It seems to me you will have advantages in your music study that children years ago never dreamed of. They had to go to a library and wade through large volumes if they wanted any information outside of their lessons. But here you have interesting material presented in convenient form by experts in their line."

Mother did not hear much of this, she was busy making out the order for the long wished for instrument, and mentally thanking that particular Music Page for bringing it about.

"Now, girls," she interrupted, "I will go and see Miss Borden about your lessons soon."

"O, yes, mother," they smilingly replied, unable to restrain the happy anticipation, "tell her we want to begin as soon as the piano comes. Tell her we are going to study and learn as much about music as we can from outside reading."

"Now it is time to say Good-night, and thank father," mother concluded.

"O, that's alright," father smiled, somewhat embarrassed, "if you really want to thank me, why just let me see you study the music page every evening and I'll understand."

Clothes and the Teacher

The Neatness or Carelessness of Your Personal Appearance May be Taken as an Indication of the Care You Devote to Your Teaching

By Mae-Aileen Erb

CLOTHES do not make the man—but until the man speaks, by what means do we judge him, except by his personal appearance?

Not long ago, while walking along one of our suburban streets, my attention was attracted to a woman several yards ahead of me. I might not have noticed her, had she not carried a music satchel in one hand, and a package closely resembling a metronome in the other. For this reason I immediately catalogued her as a teacher of music, and began a critical analysis as to why the impression she created upon me was so unfavorable.

Let me give you a verbal snapshot of her. From under a hat which looked as though it had buffeted the winds of many winters, strayed, in care-free fashion, untidy wisps of hair, while the coat suit, the skirt of which was of ankle length, had a cut and a shabbiness which proclaimed to the world, "I am antique." Of course you can guess the rest—soiled gloves and run-down heels! Probably she was an excellent teacher, but knowing that negligence in appearance suggests indifferent, careless, habits of the mind, who can blame us for questioning, "Is her method of teaching as slip-shod as her general aspect?"

We will assume that the majority of those who are studying music are of artistic bent and love all that which is beautiful; why then irritate their sense of beauty with worn and monotonous clothes? Compliment your pupils by dressing attractively for them. Let them feel that you consider them worth the courtesy. You will be repaid by the increased respect and attention which they will give you at their lessons.

The consciousness of being well and appropriately dressed has a vital effect, not only upon you yourself, but upon those with whom you mingle. In your daily contact with people, up-to-date clothes of good lines and quality will give you an added poise and dignity, and will help you to radiate an air of prosperity. When a person looks successful, he finds it easy to act and feel that way. The fact that a person presents a shabby appearance would certainly seem to indicate that he does not find his calling a prosperous one.

Monthly Teaching Analysis of a Composition

By Mortimer Wilson

*A Southern Frolic

Karl Rissland

A SYNCOPATED *motive* is made the ever present germanic unit of this piece. It develops itself into related rhythms without ever entirely leaving the main idea. The content is melodic and simply harmonic without exception, the technical requirements are not difficult for either the violin or piano, and on the whole *A Southern Frolic* makes a satisfactory teaching and recital piece for the average violin student who is familiar with the first and third positions of the instrument.

The Introduction (1), in C Major, goes right to the heart of the chief material, and through its four measures sets this tonality in definite relief by the harmonic outline which culminates a Complete Cadence as the solo instrument enters (2). The one-measure motive in Tonic (2) is repeated (3) in Subdominant and by these two measures the first rhythmic phrase (of the first period) is formed(4). The following two measures (5) form the second phrase, in Dominant and Tonic respectively, thus producing another Complete Cadence by these four measures. It should be observed that the so-called Complete Cadence is the subtle foundation of all phrases, periods and forms. Its obviousness in simple matters often leads younger composers to neglect its necessary usage in more highly developed compositions, with the result that melodic and harmonic continuity are lacking in the otherwise finished product.

The third phrase (6) transfers the characteristic rhythm to the piano part and adds a more regular motion to the violin voice. Then the fourth, and last, phrase (7) of the first period broadens out the accompaniment against a still more motioned set of figures in the solo part, based upon a temporary modulation to the Dominant (G Major) of the principal key (C Major).

Continuing (8) in the new key (G Major) a reversion to the principal motive is made with slight alterations and additions; two-measure phrases continue as the standard of rhythmic grouping. The second phrase (9) of the second period reverts to the broad accompanying figure with the triplets in the solo part, which was formerly announced as the closing phrase (7) of the first period. A more intensive development (10) of the chief motive now begins, and at the close of the fourth phrase (11) of this second period a suggestion of the Introduction is given preparatory to the return (12) to the original key and original contour, or lay-out.

At the return (12) double stops are given optionally to the violin, while the accompaniment becomes more fully set with a development of the same *countermotive* as used in the initial announcement (2) of the material. To the close (13) of this period the interest is sustained by the harmonic foundation of fuller-set chords. This plan continues (14) for another eight-measure period (15) to which is added a Coda of four measures formed of the same material planned to reach a close in wild *fortissimo* and frenzied *tempo*.

From a violinistic standpoint the student will find that a great deal of care will be necessary to control the bow, for the reason that many different modes of bowing are required in a short space. All these, when alone, are simple enough, but when occurring rapidly upon each other make it necessary to think and act quickly. The greater study will be to determine whether the mode of bowing is most effective at the point, middle or frog. Only the teacher will be able to decide such matters. Unfortunately all composers are not careful to be sure that the bow can be "taken as it comes". The necessity of lifting and changing the bow then is a matter of conjecture until well decided upon. And again it is doubtful whether a set mode of bowing for each piece would be an advantage, simply because every player has a mode of his own, and particularly the teachers prefer to add their own fingering and bowing for the students. Nevertheless, helpful printed markings and suggestions are always in order for the student; the teacher may then change them if they do not suit his needs.

Only the weight of the bow on the upper half (middle to point) will be needed for the beginning two measures (4). For the *crescendo* (5) the whole length of bow will be required. As the principal motive passes (6) to the piano part the violin then needs but little bow at the point until (7) the *crescendo* culminates in the whole bow at the close of the period. The second period (8) will then broaden into greater length, but without much pressure. It is usually better to gain strength of tone by swiftness of stroke rather than by "pushing the bow". For the double stops (12) the whole bow without pressure is most effective, if the fingers are firmly (not rigid) applied to the strings.

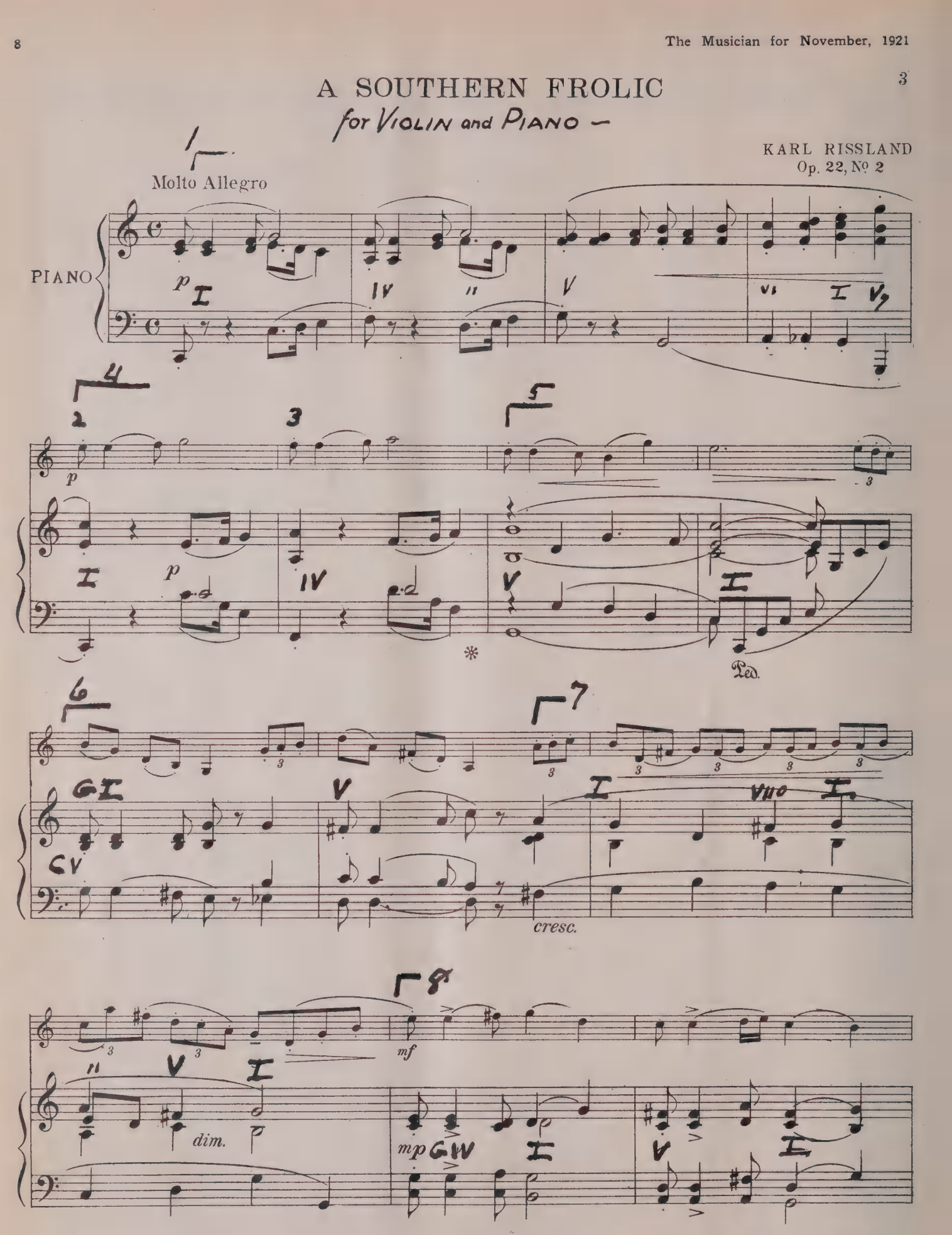
The violinist should carefully study the piano part in order to know where and when the piano should be heard most prominently. Some students fail to realize that the violin might not have the principal melody all the time. Be sure you are not one of these, but know your accompaniment as well as you do the solo part and allow for the principal motives and counter-themes to be heard in the accompaniment. Throughout the third period (12) the two instruments are equally important; neither should predominate. Beginning the fourth period (14) the piano is more important, even though the violin must be heard. Finally the Coda (15) presents the two instruments in equal importance again. Students should remember that a solo part is merely one part of the whole ensemble, and that it is next to nothing without its accompaniment. If one does not know the entire score there can be no ensemble in performance nor understanding of theme or its spirit of interpretation. Violinists (and singers) study your score.

*Oliver Ditson Co.

A SOUTHERN FROLIC

for VIOLIN and PIANO —

KARL RISSLAND
Op. 22, No 2



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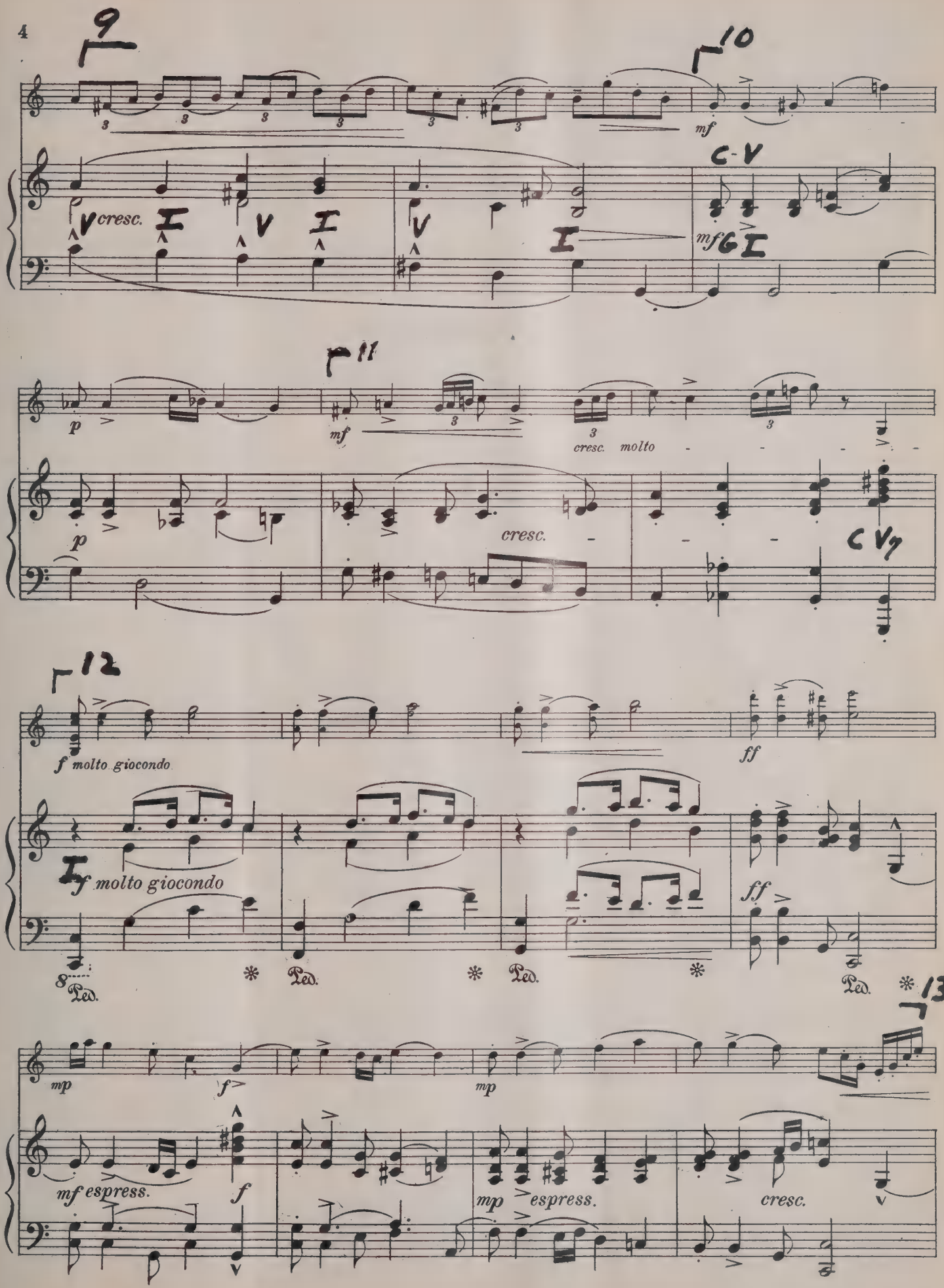
4
9
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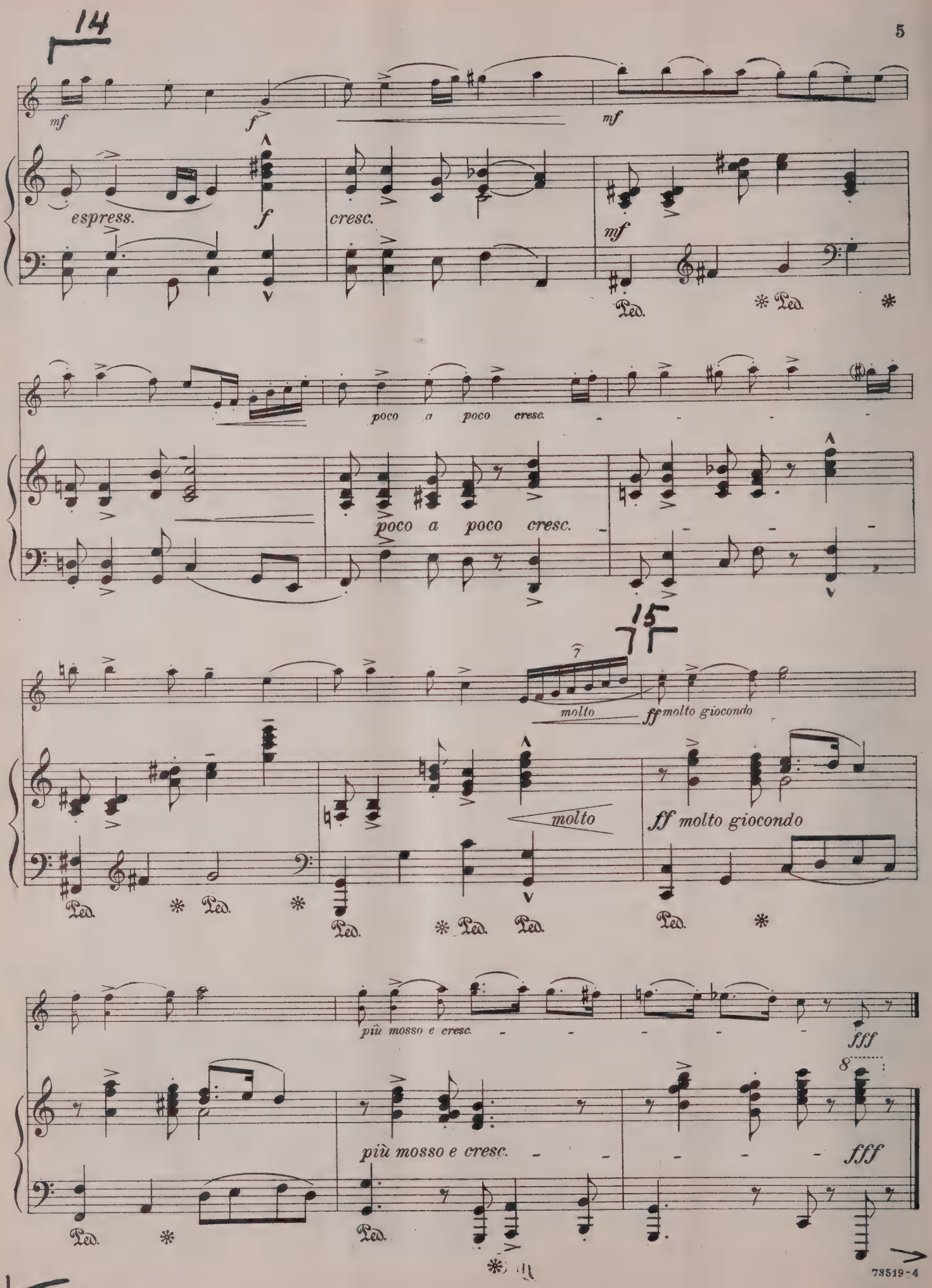
14
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Ped.
Ped.
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poco a poco cresc.
15
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ff molto giocondo
molto
ff molto giocondo
Ped.
Ped.
Ped.
Ped.
Ped.
più mosso e cresc.
fff
più mosso e cresc.
fff
Ped.
Ped.

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A CONFAB CORNER

A Department for the Exchange of Ideas and Ideals, and Suggestions on Programs, Materials, and All Teaching Problems

MARGARET ANDERTON—In Charge

The Month's Message

"Keep right up and after what you want, little woman,
there's nothing like Music, and work, and—music dreams."

DAVID BISPHAM.

THESE words, with the genial ring of the mellow voice of David Bispham, and accompanied by the arch pause, the broad smile, and the merry dig at one's doings and hopes; and which all those who knew this fine kindly man and singer, will remember *so* well; were said to me in his beautiful summer home at Rowayton, Conn., where I had gone to do with him the Tennyson-Straus "Enoch Arden," and to play for him.

It is some few years ago, but as I was casting about in my mind for our opening quotation for this month's message, the memory of these words suddenly flashed through my mind, and would not stop repeating themselves, over and over. It is one of those strange coincidences, for the morning paper brought the news to us, that on October 2nd, David Bispham had passed away to where strivings, and what one wants, do not need to be bothered about any more.

How we shall all miss him, this season, "Dear old Dishpan," as some of us affectionately nicknamed him. He *lived* those message words, himself, so very much, from start to finish of his fine career, he won success because of them, encouraged many another young musician, I am sure, with them.

Nothing else seems quite as fitting now,as that Confab Corner readers should this month have these cheery words, as a message from this man, who has just passed on.

The Necessity of Foundational Work in Singing

By Maud Ritchie

(*Ed. Note.—Miss Ritchie writes from the standpoint of a singer, speaker and painist. She is a graduate of one of the best conservatories and has also studied with the best teachers in this country and Europe. Among the latter are M. Jean de Reszke of Paris and Sig. Vanini of Florence.*

As a teacher, Miss Ritchie numbers among her pupils people well known in the professional world.)

In taking up any study one should first of all see it as a map laid out before him, should perceive the amount of study required and also the amount of practice and study requisite to attain to any degree of proficiency. It is certainly the duty of teachers to present this clearly to beginners.

In my experience as a teacher, I have found that, too often, the beginner has an idea that, in singing especially, one can attain results without taking the necessary foundational steps. This is a mistake, and leads to shipwreck for the singer, sooner or later. It requires wisdom on the part of the teacher, to tell the one coming to have his or her voice tried, that in vocal study there is *very* much more that is necessary, than merely having "a good voice," in order to become a singer,—that is, an artist. A good natural voice is, of course, a fine beginning, and helps one far on the way as a singer. This voice can, however, be improved with study, or (as is too often the case) impaired. So the first thing to consider is the selection of a competent teacher. The *beginning* in any study is of the greatest importance, therefore the student should choose carefully a teacher who has proved himself or herself competent to take beginners and patiently and understandingly give the foundational work, such as correct breathing and tone production.

The student should also be willing to *study* music, to *know* what he is singing, as to time, key, pitch, etc. He must know what the notes on the page really *mean,* instead of learning merely by ear, then he will sing understandingly. Proper pronunciation of the English language is of the utmost importance, both in singing and speaking.

The November Birthday Special

November is a great month for celebrations and we want all our readers to see to it that *music* does its generous bit, and takes part in each and everyone of them, somehow, somewhere, and somewhen. There is Thanksgiving Day on Nov. 24th, and Armistice Day on Nov. 11th, with, this year of 1921, its solemnly beautiful duplications of the English and the French ceremonials to the Unknown Soldier who sacrificed his life-blood to save us from conquest and devastation, which is to take place at Arlington Cemetery, Washington, D. C., when the noble Funeral March of Chopin, and other inspiring music, will roll forth from fine military bands, and the throb of the bugle, and the song of many voices, will rise up toward that lone gold star.

And Nov. 22nd is St. Cecilia's Day, with the patron saint of music celebrating her own especial day also on Nov. 22nd, it is small wonder we find this month such a great one for the birthdays of musical celebrities.

There is a perfect galaxy of them from which to select, and focus upon one or more, for a glorious music memory day, which is what we would suggest.

It is hardly necessary to remind teachers of whatsoever branch of music, what inspirational interest this becomes to students of all ages. So, whether it be a gala meeting between pupils and teacher, at the latter's studio, or a birthday special at the club to which you must surely belong (for, rare indeed is the person of any age or sex, these days, who is not a member of *some* sort of a club) or whether a student calls a social home gathering of her friends and fellow music workers and lovers for a "golden hour of music," by all means have a musical birthday celebration of one or other of these great musicians, all of whom were born this month of the golden topaz. You can choose, you will find, among the living or the dead, among church-music composers or operatic writers, among "pedagogues" or those whose work will ever thrill us and memory always remain fresh to us.

So, here are the days of the month, an unstated number of years ago, when the following musicians first drew breath. Choose from them and be glad they were born, and wish them "many happy returns of the day," for

Nov. 6th, Paderewski, has a birthday.

Nov. 3rd, Bellini, has a birthday.

Nov. 12th, Borodin, has a birthday.

Nov. 18th, Sir Henry Bishop, has a birthday.

Nov. 24th, Fritz Spindler, has a birthday.

Nov. 27th, Sir Julius Benedict, has a birthday.

Nov. 28th, Louis Plaidy, has a birthday.

CONTRIBUTORS' COLUMN

It is our ideal to use this C. C. as a sort of free-discussion spot between colleagues, all imbued with the big idea of working together hopefully, in a get-togetherish, altruistic spirit, and for students of music who may want to ventilate their wishes and opinions. We welcome helpful suggestions, or objections, news of the doings in music constructive ways, and print here 200-word articles, along the highest ideals of helpful exchange of music ideas.

Nov. 29th, Donizetti, has a birthday.

Nov. 30th, Rubinstein, has a birthday.

It will be immensely interesting to hear which musicians are chosen to honor, and how our readers celebrated. If you can get a letter to us, telling all about it, *during* November, we might print it here next month or so.

The Children's Music

For the Tiniest Musicians of All. "Ce n'est que le premier pas qui coute."—*Old French proverb.*

How to succeed in *getting results* in music from the tiniest child, depends altogether on the way you, as Mother-Teacher, as Big Sister-Teacher, or as Professional Music-Teacher, approach the child, with the music material, in the *first* instance. The music-games phase, and the absorbing music-educational toys, and there are such (and some few are well-nigh invaluable) follow very closely indeed upon the feeding-bottle stage, and the lullaby-singing to the tiny tot. There are especially built small-sized violins, and a cunning especially built reduced size pianos, each of them exact replicas of what a tiny musician must use, after the baby arms can reach farther, and the fat little legs grow longer than they are at 3 or 4 years old.

There are cleverly thought-out, pretty tasteful "real music" tunes, books freshly out this November, as well as those already tried and true, where only three fat little fingers, and three fat black notes need to be negotiated, as a starter. A wealth of material, and often a paucity of music results, and why?

Why These Music Failures?

Has it occurred to you that in your eagerness you simply don't *let* the tiny musician-hope really *absorb* itself *in* the absorbing music toy, or the 8-10 years olds in the interesting music-games with their cleverly subtle educational value. You *interfere* too much. Again you may be apt to fail by letting music interest overtop music execution. When you bring the young child and the instrument together for the first time, whether to piano, violin, drum, or "flute," that delectable something that *makes a sound* when you do something to it; why not let the child try "its very own self" and right off, at the very first lesson, to *produce sound*, not just talk about it, or listen to you in no matter how silvery a tone, expiate on how music is made, when there is that fascinating instrument the child is simply dying to touch and to go to work on, and *make* sound.

There Lies the Secret of Success.

The young child must busily *go to work*, and do the music work on the instrument itself, not you for it. Of course, teach how, *clearly*, make it as interesting as you please or can, be very exact and very definite, and very pleasant, and very *sure* they know *how* you want them to work. The child is a natural-born producer, little American children especially like to do things for themselves, it's the pioneer blood coming out in them. Fit the little music "job" to the little tender body, but even a child of four, and of six years of age can work at music and be very happy at it, and in it. Don't teach the little monkeys how to "lie back on you." Work becomes play, and work—ah! it makes them play well their music instrument.

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The Nightingale

From Progressive Series Compositions
Catalog No. 541, Grade 3-A

Biographical Sketch

George A. Leighton

GEORGE A. LEIGHTON was born in Clinton, Iowa, in 1886. He studied music at the Cincinnati Conservatory of Music under Frederic Shailer Evans and Theodor Bohlman (piano), and under Edgar Stillman Kelley (composition). In 1911-12 he studied composition in Europe with Hugo Kaun.

He has been active as an ensemble pianist and accompanist. In the latter capacity he has appeared with Emma Calvé, Georges Barrère, Evan Williams, Daniel Beddoe, Lambert Murphy, Charles Harrison, Eddy Brown, Eugène Ysaye, and many others.

Among his published works are: a Harmony Text Book, and Choral Works (Willis Music Co.), Song-Studies (Leighton-Hoffman), and Choral Works (John Church Co.). Unpublished are a String Quartet which was played for the first time in 1920 at Cleveland, and which received the second prize in the "Sinfonia String Quartet Contest" in 1913; A Cantata *The Lady of Shallott* for women's voices, produced in 1919 at Cincinnati; a short Cantata *O Lord, Hear Our Prayer* which received the first prize in the Ohio State Music Teachers' competition in 1920; also many songs and piano compositions frequently performed from MS.

Mr. Leighton has been engaged in teaching Harmony, Counterpoint, Composition, and the Progressive Series of Piano Lessons at the Cincinnati Conservatory of Music since 1905. He is also director of the piano department at the College and Academy of the Sacred Heart, and is organist and music director at the First Unitarian Congregational Church.

Subject Matter

A brief tone-poem calling for delicate treatment prompted by the "imagination" of the student. It demands nice adjustment of dynamic values between the melody and the accompanying harmonies. Also the ability to handle the *rubato*—almost imperceptible variations in tempo which while giving the impression of being played "in time" is still free from any suggestion of stiffness or mechanical precision.

Poetic Idea

One who has heard the songs of the nightingale in the stillness of the night will be quick to appreciate how perfectly the composer has suggested the rapturous bird-song and the mystic quality of the night. The pervading atmosphere of this little tone-poem is one of innocent sweetness tinged with melancholy.

Form and Structure

Part I 10 meas.	1st Section meas. 1-5	2d Section meas. 6-10
Part II 8 meas.	1st Section meas. 11-14	2d Section meas. 12-18
Part III 10 meas.	1st Section meas. 19-23	2d Section meas. 24-28

Method of Study

In Part I, the two Sections are alike. This Part may therefore be practiced with both hands together, because the R. H., having learned the first Section (and memorized it), should be able to play it almost automatically while the L. H. is being practiced.

Part II should be practiced with the hands separately—Section by Section. The same way with Part III.

The 32d notes in the "bird figure" should be played rapidly, and carefully *joined* to the following note. In fact, they must be *thought in connection with what follows*—not with what precedes them.

In meas. 4, 9, etc., where triplets occur, it will be necessary to *think three tones to the beat* just as though the Composition (for the moment) were in 9/8 measure—*compound triple measure*. In meas. 16, it will require *quick thinking* to change from two and four notes to the beat to three notes to the beat.

The marks of expression and the pedaling have been indicated with extreme care, and the student should realize that they have been put in for his *assistance* in giving a rendition such as the composer had in mind when he created the little tone-poem.

Glossary

Kaun	pronounced	koun
Calvé	"	kál-vā′
Ysaye	"	ē-zä′-yē
Barrère	"	bär-rär′
mesto	"	mās′-to
(sad; melancholy)		
molto adagio	-	mōl′-to á-dä′-jiō
(very slow)		
rubato	- - - - - -	roo-bä′-tō
("robbed"; with varying tempo)		

Recitation Questions on "The Nightingale"

1. Give a short outline of the life and work of the Composer.
2. What is the poetic idea of this Composition?
3. Make a diagram of the Form and Structure.
4. How are the groups of 32d notes to be played? The triplet groups?
5. What is meant by playing *rubato?*
6. Do the marks of expression and the pedal indications assist the student or do they make the study of the Composition more complicated? Give a reason for your answer to this question.
7. Define *mesto; molto adagio.*

For Teacher's Record

Received .....
Grade (on Scale 100) .....
Teacher .....
Class No. .....
Pupil .....
Address .....
.....

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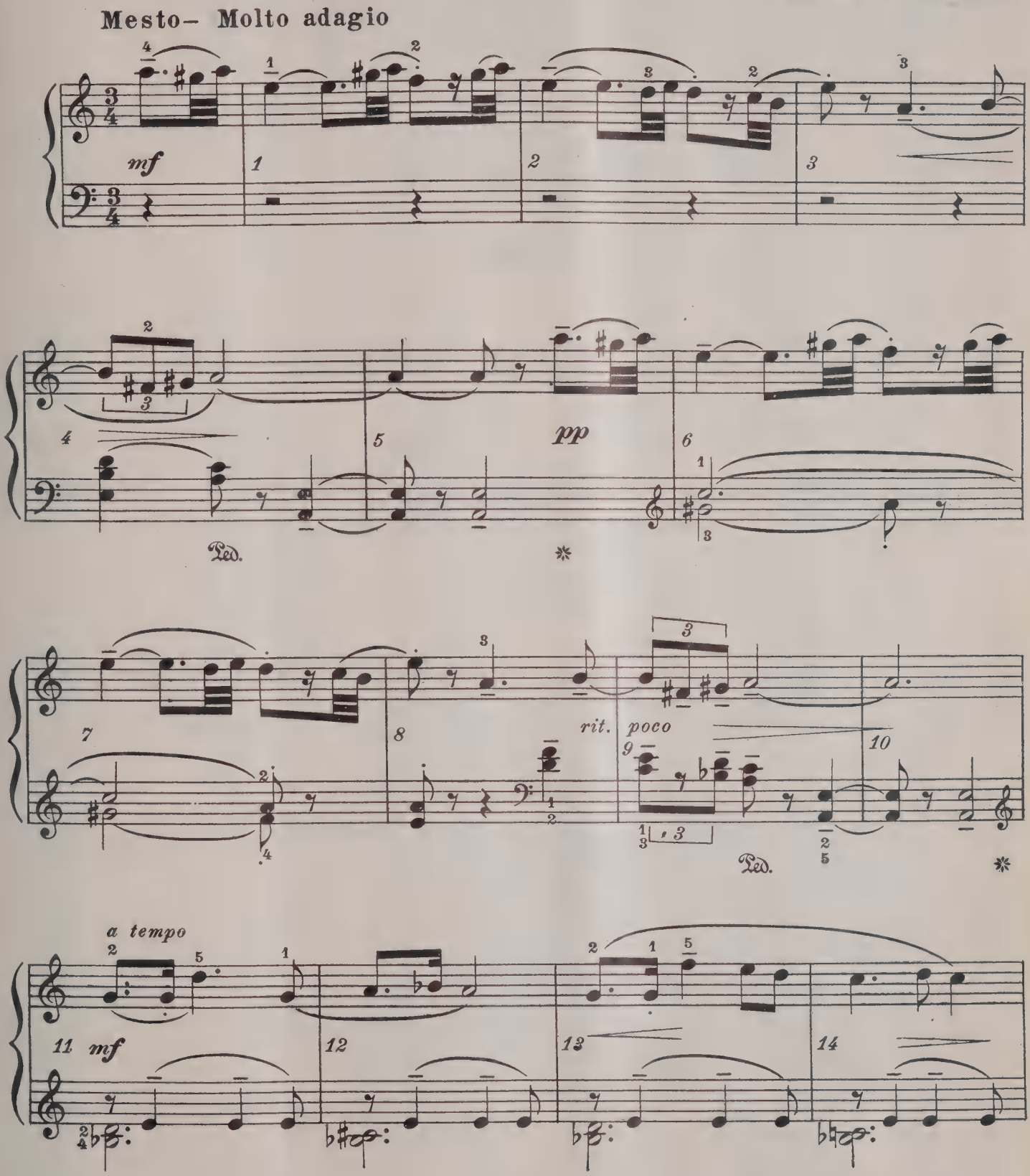
The Nightingale

GEORGE A. LEIGHTON



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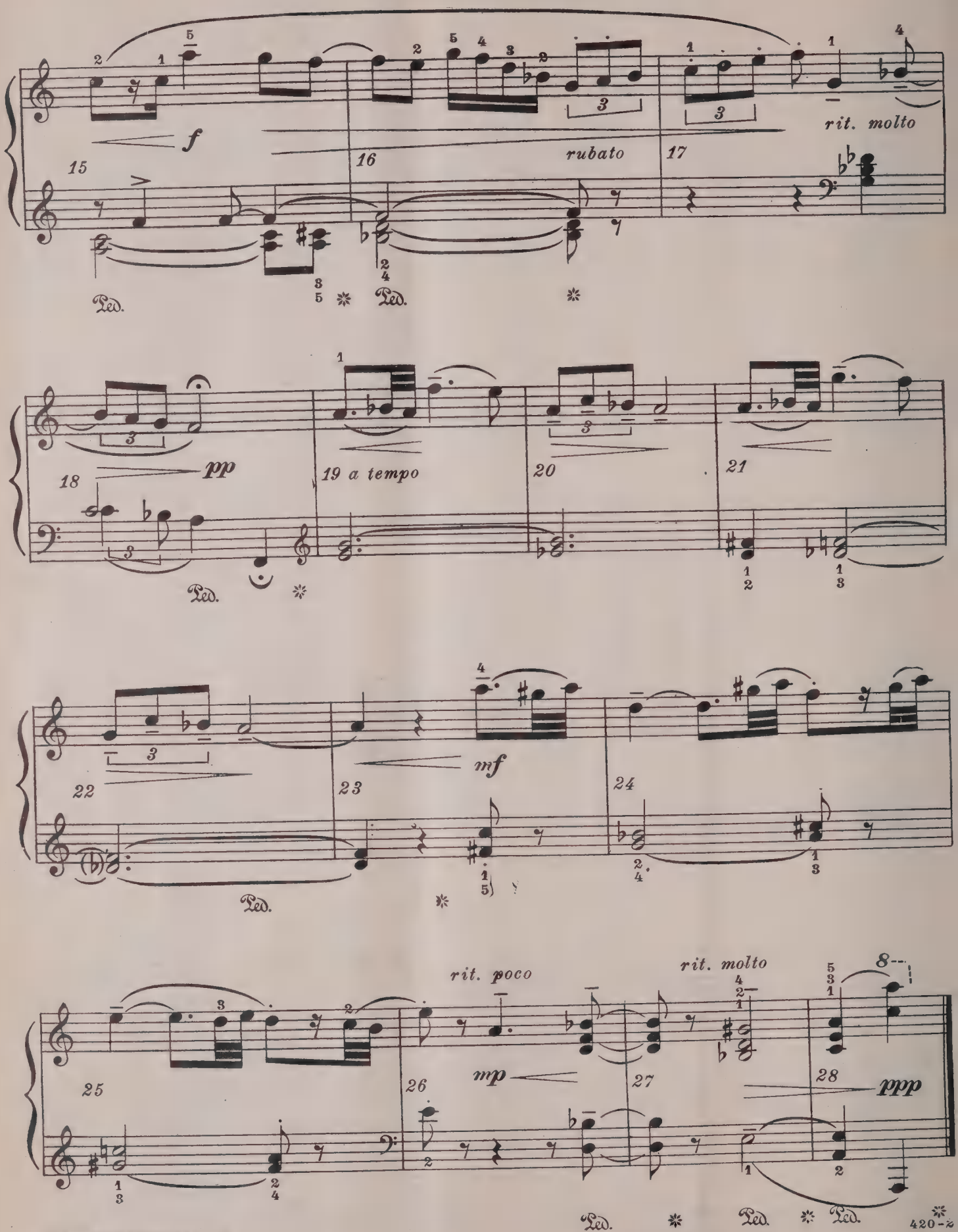
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The New Eastman School

Eastman's Foundation, While Representing Idealism, Is So Practically Organized As to Be Self-Supporting and Consequently Permanent

THIS Fall marks the occupancy by the Eastman School of its new building in Rochester, New York. It therefore marks an epoch in the development of music in America.

To the Eastman School, George Eastman, who, it is said, resents the term "philanthropist", has given $4,500,000. The school is the product of this man's interest in music, his constant endeavor in behalf of his home city, and his devotion to education.

The music school will have accommodations for approximately two thousand pupils. As a department of the University of Rochester it will afford thorough training to candidates for the degree of Bachelor of Music. As a community school it will undertake to serve two other groups of students:—mature students of music who desire to pursue the study of one or more branches of musical art, subject to such conditions as the maintenance of the standards of a university school of music may prescribe; and elementary classes for children, which will carry them forward in piano or some other instrument, together with instruction in elementary theory and appreciation, to the point where they may qualify for admission in the Bachelor of Music classes.

The school will further seek to advance musical interest, knowledge and appreciation in the community at large. For this purpose the Music Hall will be provided, to be used for special concerts by eminent orchestras and visiting soloists one evening each week.

During the rest of the time this Music Hall will be devoted to moving pictures of the highest excellence, accompanied by the best kind of music. The practical side of this unique feature will be appreciated when we consider that an enormous revenue should be realized from this department of the school, which income will largely offset any deficit which would result from the school itself. The foundation is thus rendered virtually self-supporting, and consequently self-respecting. The "fairyland" is assured for all time.

Experience has proven that such a combination of fine music and motion pictures awakes musical interest in a large public inclusive of many who would never go to a formal concert. Therefore, even though devoted to the "movies" five nights out of six, the Music Hall is utilized with a motive purely musical.

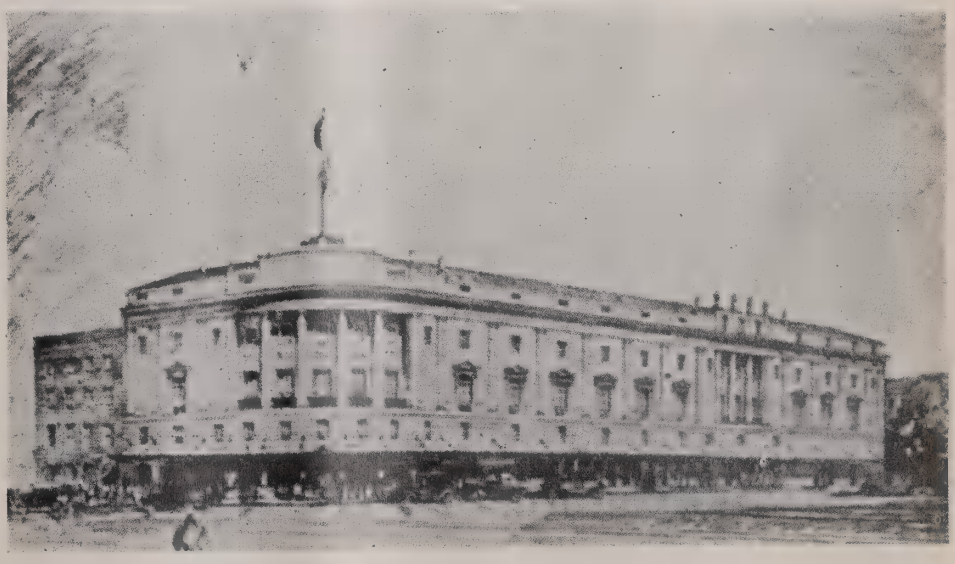
The Eastman School had its beginnings in 1913, when Alf Klingenberg and Herman Dossenbach founded their Institute of Musical Art at Rochester. In 1918 Mr. Eastman enabled the University to acquire the property and corporate rights of this Institute. Mr. Klingenberg is now the director of the new school. The site selected for the school building is excellently chosen for its purpose. It is within a few minutes' walk of the business center of the city, and yet removed from the noise and confusion of the city's commerce. The design of the building's exterior is a simple and dignified adaptation of the Italian renaissance. The Music Hall will have one of the finest organs in existence, representing a cost of $75,000. For recitals and chamber music there will be a small auditorium seating five hundred persons.

The faculty of the school is one of the most notable collection of music pedagogues in the country. Heading the composition will be Christian Sinding, the eminent composer. Mr. Sinding has been appointed to fill the place of Jean Sibelius, who was prevented from coming to this country by a recent and severe illness.

Dr. Yorke Trotter, principal of the London Academy of Music, is in Rochester on a year's leave of absence, to teach harmony. He brought with him his assistant, Miss Marjorie Truelove.

At the head of the list in the piano department will be Mr. Klingenberg, Raymond Wilson and Pierre Augieras; for voice culture there will be Arthur Alexander, who will also act as director of the Symphony Orchestra, which will be organized on the completion of the Music Hall, and Adelin Fermin; Joseph Bonnet and Harold Gleason will teach organ, and Arthur Hartmann heads the violin department. George Barlow Penny will teach the history and literature of music, and also Public School Methods. Gerald Maas will teach violoncello; Samuel Belov, viola, and Lucile Johnson, harp.

The equipment of the school includes practice rooms and studios, in which will be installed more than fifty Steinway pianos; nine practice organs built by the Moller and Steere companies, and all accessories making for the convenience of student and teacher will be provided. Through generous subscriptions to scholarship funds, the school is able to offer nineteen scholarships for the coming year. The full scholarships will be awarded on a competitive basis. Due regard will be given to the wish of the donors that these scholarships shall be an aid to developing musical ability.



The New Home of the Eastman School

BOOK REVIEWS

Music as a Humanity

With this title, Daniel Gregory Mason gives us the fourth volume * of his *Appreciation of Music* Series. The contents are made from essays which have appeared at various times in such publications as *Arts and Decoration*, the *Atlantic Monthly*, the *Musical Quarterly*, the *New Republic*, the *Outlook* and others. *The College Man and His Music* is a well written discussion of a problem that confronts the rising generation and *Harvard the Pioneer* suggests a solution, the chapter on *The Berkshire Festivals* gives a complete and accurate history of these annual events, which have attracted world wide attention, *An Ideal Patron* is an appreciation of Edward J. De Coppet, the founder of the Flonzaley Quartet, a chapter is devoted to the aims and ideals of the *Society for the Publication of American Music*, *The Quantitative Standard* discusses the merits and demerits of our methods of recital giving, and the final chapters are entitled *Psychoanalysis and the American Composer*, and *Dissonance and Evil*. The new volume is a worthy addition to the series.

*Music as a Humanity, by Daniel Gregory Mason: New York, The H. W. Gray Co., pp. 125.

The Spirit of French Music*

The avowed intention of M. Lasserre in writing his volume on the Spirit of French Music is to provide a book of musical taste, made from his observations while analysing the work of the masters. His sequence of chapters do not pretend to form an historic sequence, but the author aims rather to act as critic rather than historian in dealing with Gretry, Rameau, the Modern Italians, Meyerbeer, Wagner the Poet, Wagner the Musician. In a succeeding volume M. Lasserre promises a consecutive view of the French national music from the time of Louis XIV to the present day.

To those of us who are anxious for the development of a national school of music in America, a recognizable American idiom, it is worth while to consider what this Frenchman has to say about French nationalism in music, for France is recognized as one of the countries whose characteristics of musical expression are individual and easily distinguished. Says the author: "I have not asked myself what is French and what is not. It is a question that should not be asked. One is certain that the reply will be inadequate. It is right to be French in everything; but one must not be so of set purpose. . . . The French spirit, French taste—these are things that do not define themselves, do not put themselves into formulæ. It is not that they lack body and reality; on the contrary their reality as we see it in history is too much alive, too overflowing—and how should we recognize it in history if we do not feel it stirring within us? There is nothing more real, more distinct, than the physiognomy of an individual, especially if a superior personality shines through his features. But that is a thing that is felt and cannot be defined. It is the same with the French spirit. It is a living individuality."

*The Spirit of French Music, by Pierre Lasserre, translated by Denis Turner: London, Kegan Paul, Trench, Trubner & Co., Ltd.; New York, E. P. Dutton & Co., pp. 218.

Applied Harmony*

Among the many standard treatises on harmony and musical theory, Miss Alchin's volume is well worthy of consideration. The aim of the work is to provide "a text-book for those who desire a better understanding of music and an increase in power of expression—either in performance or creative work."

It is the author's purpose to give a course that will cultivate the imagination with the technical development, and consequently she has made her appeal to the ear, and feeling. Throughout the pages of the book we find numerous examples of not only classic but modern musical literature, with clear explanations of how the more recent composers have experimented with new harmonic idioms. The groundwork of the book is firmly rooted in the traditions of the older masters, however, and the student who carefully studies the material contained in the pages of the book, will find his musical knowledge and appreciation on solid ground.

*Applied Harmony, by Carolyn A. Alchin: Los Angeles, Cal., published by the author, 1227 South Hoover St., pp. 206.

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A Translation of Bernardi's Counterpoint*

In his preface, the translator of Bernardi's treatise gives his justification of bringing out another book on Counterpoint. He says: "Time works wonders, and the best justification I can urge is the abolition of strict Counterpoint (other than under 'modal' conditions) at Oxford under the *regime* of Sir Hugh P. Allen. In addition the R. C. O. authorities, while not abolishing in toto the semibreve C. F., have introduced alternative tests in Counterpoint; and it is sincerely to be hoped that other examining bodies will follow suit. It will be seen that Professor Bernardi, while not entirely discarding the semibreve C. F., practically confines examples of its use to "modal" counterpoint, freely allowing the use of present-day resources to Counterpoints added to '*Canti Dati*', i.e. *Canti Fermi* in notes of unequal value. This is as it should be. If writing, in order to be good, must be of a *contrapuntal* character (and this, by the way, I hold to be by no means always necessary) there is no reason whatever why it should be in the style of Palestrina or of that of the madrigalists. There should be no compulsion in the matter. . . . . Conservatism can be pushed too far: when it reaches the stage of mulish obstinacy it is time to call a halt."

A throwing of the gauntlet indeed, and with this challenge arises a fresh interest in what Bernardi teaches us about counterpoint. Teachers of composition, some of whom will agree and others who will take issue, will all be interested in Prof. Bernardi's presentation of his principles and methods of teaching the technique of composition.

*Counterpoint, by C. G. Bernardi, translated by Claude Landi: London, Kegan Paul, Trench, Trubner & Co., Ltd.; New York, E. P. Dutton & Co., pp. 206.

Ear Training and Sight-Singing*

It is a common theory that no matter how thoroughly covered or how well filled a particular field may be, there is always room at the top. Some may consider that there are plenty of books on ear training and sight singing, but Mr. Wedge's new treatise on the subject will make its own place, and will be welcomed by many instructors. The author has presented his material in a clear, concise and yet comprehensive manner, and its principles may be used in either the class-room or in the work of the private instructor. The methods explained result from the author's actual experience, and have been tested for several years in his class work at the Institute of Musical Art, New York City, the Witherspoon Studios, and the St. Agatha School.

Each lesson assignment contains exercises for written work, and exercises for ear-training and sight-singing. The first few chapters are devoted to the rudiments of music—General Definitions, Meter and Rhythm, Measurement of Distances, and gradually the pupil is led to a study of form and structure, sequence inversion, and finally to the various principles underlying the setting of words to music. The many exercises, if practiced diligently, will provide real help in overcoming the difficulties arising from inability to read music at sight, or to "hear with the eye."

*Ear-Training and Sight-Singing, applied to elementary musical theory, by George A. Wedge: New York, G. Schirmer, Inc., pp. 174.

Piano Study for the Vocal Student

Under the above title, Russell Snively Gilbert has written a book * that will be welcomed by all serious vocal students and their teachers.

In his preface the author states: "Only too often vocal students desire to make the effort to possess a better understanding of the compositions they sing, but they have nothing to guide them. Singing teachers rarely have the time or the facilities for giving this musical background and foundation, while recognizing its great need. The serious study of harmony and composition requires more time than most students are willing to devote to it. The most direct way in which to secure a practical working knowledge of the fundamentals of composition is through the medium of the piano."

Mr. Gilbert's first chapters are devoted to the rudiments of musical theory: the scales, and their fingering, chords, transposition, modulation, harmony, time and rhythm, technique, the pedal, etc., and the appendix gives a list of suggested working material for Grades I, II and III.

*Suggested Piano Study for the Vocal Student, by Russell Snively Gilbert: Philadelphia, The Heidelberg Press, pp. 45.

Prize Contest for Selling Memory Game

One hundred dollars in gold will be divided between the boy and the girl, eighteen years of age or under, who sell the greatest number of copies of the Music Memory Game, *Popular Classics*, before July 1, 1922. Any boy or girl whose nineteenth birthday occurs on or after this date is eligible to compete. A share of the one hundred dollars will be paid to the boy who makes the best selling record, and a share to the girl who ranks highest.

The amount of each share will be proportionate to the number of games sold by each of the two most successful contestants. In case of a tie among boys, girls or both, the respective amounts will be divided equally among those who tie. The contest is designed to assist in the promotion of the cause of better music by carrying a game into every home.

Further information regarding the contest may be had from the Music Memory Game Company, 7551 Saginaw Avenue, Chicago, on or before July 1, 1922.

Easthope Martin Visits America

Easthope Martin, the well known British composer, is due to arrive in America this month for a short visit.

Mr. Martin was born in 1883, and received his musical education at Trinity College, London, and also studied with Dr. Gordon Saunders, and Samuel Coleridge-Taylor. Among his best known songs are the cycle, "Songs of the Fair," "Four Dedications," and settings of "Five Masefield Poems." His works are well known in this country, having been sung in concert by John McCormack, and many other recitalists. During the season of 1914-1915 Mr. Martin held the post of private organist to the late Henry C. Frick of New York.

Bringing Out the Teaching Points

It is our privilege this month to reproduce a brief composition from the catalogue of the Art Publication Society, The Nightingale, by George A. Leighton, which seems to us to be of unusual value as a teaching piece. We also give the analytical material which is a part of all "Progressive Series" numbers, and forms a specially helpful feature of these publications.

SCHOOL MUSIC

HOWARD CLARKE DAVIS, *Assistant Editor in Charge*

Emotional Content

WHAT will you give your glee clubs and choruses for music this Fall? This question is usually troublesome for the average supervisor and many times in desperation he turns to the old hackneyed numbers which we have come to know so well. An angle of the matter has come to the writer's attention in his work and is one which is not generally recognized by the profession.

From time to time there comes to the ears of the world a rumor that things moral are not all that they should be in high schools. This while not general and oftimes exaggerated, has been the cause of much discussion among educators. And the question comes as to what effect has music upon these conditions and how can it act as a preventative.

Without doubt much of any such bad condition arises from the character of the dances held and the music played at these dances. We must, if we are wise, recognize the importance of the dance in the lives of young people. We are also forced to recognize the woefully impoverished quality of the music used to accompany this dancing. But in the present discussion we are not so much interested in its musical quality as we are in the fact that by reason of its content it cannot fail to cater to the lower emotional tendencies. This may in turn help breed the conditions above referred to.

The recognition of the fact that male and female were made to live together and that boys and girls were intended to go to school together will help in viewing social conditions in high schools. The realization also that the Almighty gave the boy and girl certain natural desires and emotions for some good purpose will also aid in getting a correct perspective in the matter. Is it not better to recognize the natural tendency of the adolescent child toward love, emotion and love-making? It will come to the surface in any event and it is far better to direct it properly in right directions. This does not mean that love-making is to be countenanced or that they be allowed to conduct themselves with any less decorum. It probably means more reserve and self-control than before.

This is where music very properly enters in. These emotional tendencies crop out by reason of some stimulus and accordingly as that stimulus is good or bad do the actions which follow become good or bad. Music, as we know, is one of the great stimuli of life. Be it patriotic, religious or sentimental we are influenced almost against our will by its call. Therefore, it follows that the moral natures and actions of our high school boys and girls may be greatly influenced by the emotional values we give them in their music. And so, when it comes to selecting music for glee clubs and choruses it shows the part of wisdom on the part of the supervisor to include a fair amount of dignified songs of emotion and sentiment.

It is interesting in the extreme to watch the development of a young glee club in its appreciation of songs embodying the love element. At the first rehearsal it is very easy to detect the budding romances by the covert glances from one to the other. The whole club takes the matter as rather a joke but if the music is of that type of deep sentiment which has ruled the world since it began these boys and girls are drawn to it in spite of themselves. All the while the supervisor must by indirect reference and word and by attitude show that he or she takes such experiences as a matter of course and part of the fine fibre of life as we find it. One will be surprised to note how soon the child mind will clarify its views of such subjects. The writer has heard a boy's glee club sing the old familiar "Drink to me only with thine eyes" with as deep a feeling and fine fervor as a professional soloist and embody in it all the great reverence for woman which is inherent in the song. This same song was received by the girls with the same spirit and they responded with the old French folk song of coquetry "Bon Voyage" which was typical of their feeling for the boys. The result was that the dances held by the club came to need no chaperonage apart from the outsiders who attended. Their minds had been trained to the correct viewpoint in such matters. Naturally a program embodying these elements must be supported with the proper amount of other music of a more pretentious and serious nature.

It has also been found that as a rule boys and girls, particularly the boys, do not care for sentimental ditties about birds, flowers, elves or other vaporous subjects. They must have meat to be satisfied. The dignified love song offers a fine middle ground between the heavier and more pretentious part song and the wishy-washy songs which are so common.

Another suggestion is made that if you want your boys to sing give them some things that they can do themselves alone. After long thought, the writer incorporated a group of really nonsense songs for boys' voices in a program of considerable weight and seriousness. The hesitation was caused by the question as to whether they would cheapen the program. He found that quite oppositely they rather cheered it up with brightness. In another concert he was emboldened to use from a recent compilation of songs for male voices, songs of a college flavor which sometimes have more fun than elegance in them, one being a very humorous reference to the eighteenth amendment. They took the house by storm but best of all the pupils enjoyed them and after all that is what we are after to have the pupils gain.

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A New Beginner's Book

Among the recent publications that have come to the Editor's Table is a work for beginners in piano playing * that may interest some of the readers of THE MUSICIAN because of certain features which we shall mention here.

In a way the title seems to the present reviewer as in part a misnomer. This book is more than the "elementary rudiments" for the piano. It is a first book in the study of piano playing. Of course if some one considers that this is implied in the term "rudiments" they will be satisfied.

Both clefs are used from the beginning, a point which is valued by many progressive teachers. The arrangement of the simple little melodies that furnish the teaching material is easily but rapidly progressive. Of special value and interest to many teachers is the recommendation of supplementary material at various stages in the progress, pieces and studies being named. The technical teaching material consists of well-selected five-finger exercises, scale studies, parallel, contrary, and mixed motions. At certain points the teacher is advised to use five-finger exercises from Schmitt, and studies by Kohler, Czerny, Duvernoy, and Burgmuller.

Taking the book as a whole we suggest that our readers will want to examine it as a possible addition to their teaching repertoire.

*G. Martin's Elementary Rudiments of Music for the Piano. Bk. I., New York, Century Music Publishing Co. Price, 75 cents.

Hand Position

Teachers have different ideas as to the best position of the hand. Here is one by a correspondent who does not add his name.

The hand should be flat and parallel to the keyboard.

Place well forward among the black keys, especially in double eighths, and never play on the edge of the keys.

A slight raise of the hand towards the little finger side will not only strengthen this member but also provide a greater space for free thumb action. In scales the hand is held rather higher than in exercises and also slightly raised toward the fourth finger. This latter modification allows of greater facility in the action of the thumb.

The first joint of the fingers ought to be on a level with the back of the hand. The other two joints must be gently rounded. The third and fourth fingers are held rather straighter than the other two because of their shortness. Do not allow the fingers to bend in at the nail joint; it renders good tone impossible. Also do not slide the tips about on the keys.

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Music study in colleges and conservatories, high school credit for outside music study, the talking machine, the player piano—all tend to enforce a greater attention to music study and to musical understanding, in place of mere finger dexterity and pianistic pyrotechnics.

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Conservatories, Schools and Colleges

New Members of New England Faculty

THE first session of the New England Conservatory of Music, Boston, was opened on Sept. 16 with prospects for a successful school year. The attendance of 1920-21 was 3,576, the largest in the history of the institution.

There are several additions to the faculty.

Frederick Pease, of the Yale university music faculty, will teach voice at the Conservatory two days each week. He is a graduate of Princeton and of the Harvard music department, and he studied with Rheinberger at Munich.

Raymond Robinson, Boston organist, who has previously been a substitute teacher from time to time at the Conservatory, will henceforth have regular classes in organ, harmony and harmonic analysis.

Douglas Kenny, '18, pianist, and Rulon Y. Robison, '17, tenor, are recent graduates who have been junior teachers and who are now promoted to faculty membership.

Paul T. White, '18, violinist and composer, who has been with the Cincinnati Symphony orchestra since graduation, returns to his alma mater as instructor in violin and concert master of the orchestra.

Mme. Emma Darmand an instructor in French conversation and Signora Enrichietta Roversi, teacher of Italian, are new names in the department of foreign languages, under direction of Samuel Endicott.

The Fall Term at Bush Conservatory

The Bush Conservatory of Chicago began its 20th season on September 12th by opening its classes to the largest enrollment in the history of this institution.

Several additions to the faculty will mark the opening of the season. Jan Chiapusso, the great Dutch pianist, has been made a permanent part of the teaching force, which includes already many world famous names.

Bosa Oumiroff, the distinguished Bohemian baritone who has recently come to this country from Paris, will be associated with Charles W. Clark and others in the Vocal department.

Mme. Ella Spravka, pianist, and Bruno Esbjorn, the well known violinist, will also teach at the school.

Several other teachers have also renewed their contracts and will remain at the institution—such as Richard Czerwonky, the eminent violinist and Moissaye Boguslawski, the well and favorably known pianist.

Another innovation is the establishment of the free Master School, made possible by the generosity of Charles S. Peterson the noted Chicago art patron.

The Master School, which will be conducted by artists of international reputation, is designed for the training of talented students of great technical advancement. It provides free tuition for a period of two years to those who receive appointments, the places to allotted by a rigid examination.

Normal Courses at Granberry School

A special feature of this year's curriculum at the Granberry Piano School, Carnegie Hall, New York City, of which George Folsom Granberry is the director, will be Mr. Granberry's Normal Courses for the professional training for music teachers.

Modest Altschuler, the eminent orchestral conductor, will be associated with Mr. Granberry in his courses in music appreciation and ensemble.

Erb Director of American Institute

J. Lawrence Erb, for many years director of the School of Music of the University of Illinois, has this fall assumed his new duties as business director of The American Institute of Applied Music, 212 West 59th Street, New York, of which Kate S. Chittenden is Dean.

Theodore Spiering, the noted violinist and pedagogue, will hold at the Institute a master class for violin students in the basic principles of violin playing and interpretation. Mr. Spiering recently returned from Seattle, where he conducted a similar class with marked success.

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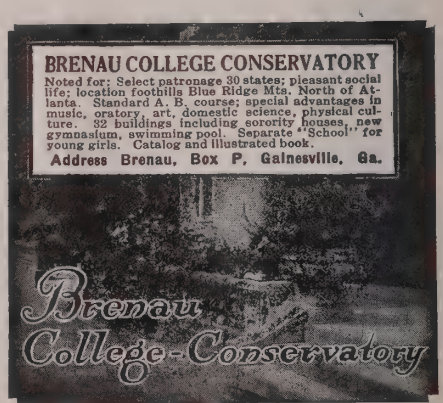

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New Manager for Sherwood School

Feeling that the time is ripe for the enlargement of their main school in Chicago, the directors of the Sherwood Music School have appointed A. A. Seibert as general manager of the main school. Mr. Seibert has had many years business experience, and has for some time been connected with the Cable Piano Company in an executive capacity.

Bispham Dies

David Bispham, singer and teacher of singers, passed away at his New York home last month. Probably no American singer was better known, nor more loved than this baritone who originally came from Philadelphia.

Mr. Bispham was born in 1857, and as a young man, while engaged in the woolen business, he amused himself by singing at amateur performances. His professional debut was not until 1891 when he sang at the Royal English Opera in London. His success was immediate, and he quickly sprang into fame as an operatic, oratorio and concert singer. During recent years he has been teaching in New York, and among his pupils have been many successful singers of the present generation.

La Forge-Berumen Studios Moved

Frank La Forge, vocal teacher and coach, and Ernesto Berumen, teacher of piano, have removed their studios from 60 West 50th Street, to their new location at 14 West 68th Street, New York City.

Platt School Re-opens

The Estelle Platt School of Music this fall commenced its second season at Carnegie Hall, New York. The faculty of the school has been increased to twelve members, who are equipped to teach music in all its branches.

New York Studio Notes

Charles Lee Tracy, recently returned from his summer work as head of the piano department of the University of Vermont, is once more teaching in his studios at Carnegie Hall. Mr. Tracy is also head of the piano department at the Comstock School, New York.

Harriet Thorburn has returned to her teaching of the art of singing at her residence studio in the Hotel Rockingham.

Mary Cheney, vocal teacher and exponent of William Shakespeare, is this year teaching at studio 500, Carnegie Hall.

Walter Young, the voice teacher of Montclair, N. J., is teaching on certain days of the week in studio 500, Carnegie Hall.

Jennie Slater, well known as a vocal specialist, has resumed her teaching at her residence, 142 East 71st Street.

Music in Japan

(*Continued from page* 4)

Passing government schools anywhere one hears old Christian hymns set to Japanese words (often not at all religious) and shouted forth right lustily. The children passing our house in the narrow street are often humming "Jesus Loves Me" or "He's the Lily of the Valley" (a great favorite) even though they may never have heard the words we associate with those old-fashioned hymns. Of course, however, the adoption of much in the way of Western and European music is the direct influence of the mission schools.

With all this new popular interest and latent ability one might predict a future here for Community Chorus work. The parks are crowded with pleasure seekers, and the climate conducive to many out-of-door gatherings. But whether that may come in this generation or not, one predicts a big musical future for Japan and it will be interesting to note that moment when her musicians begin to initiate for themselves. Her composers, when they come, should have most colorful and dignified contributions for us all.

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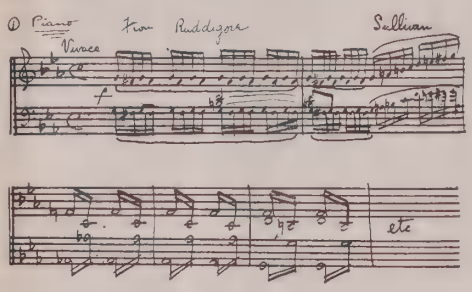
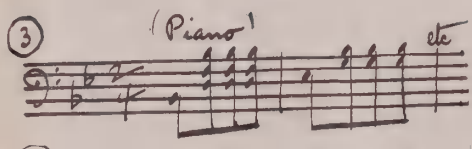
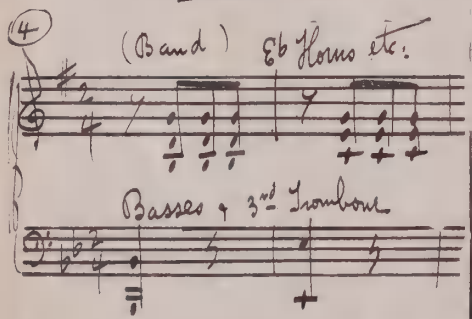
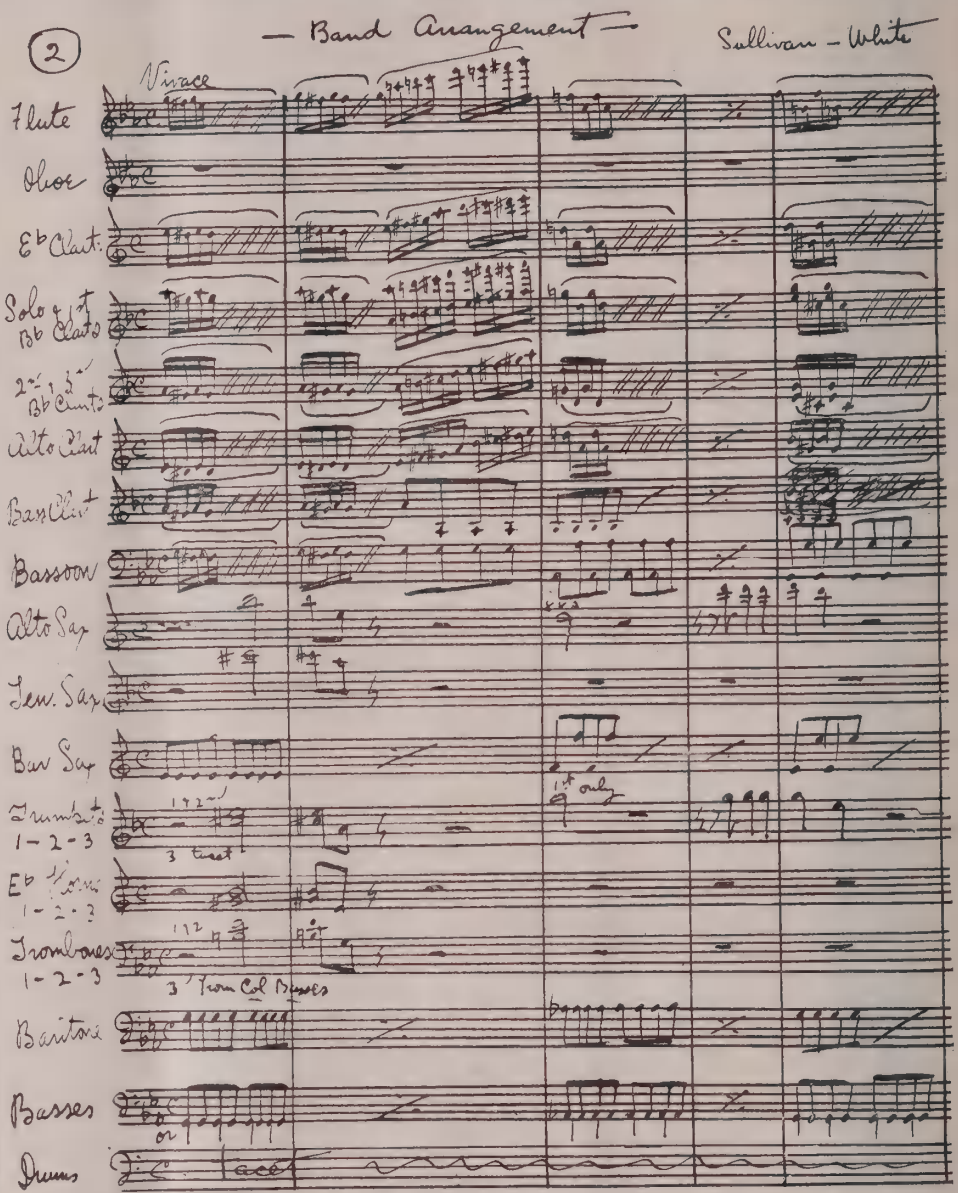
Military Band Arranging

(Continued)

In order to recapitulate what has already been explained in a previous article, in reference to the tremolo for piano and its application to military band instruments, an extract from the piano score of the opera "Ruddigore" by Sullivan is illustrated herewith, together with an arrangement of it for military band: See illustrations 1 and 2.







Various accompaniments for the left hand (piano) are transcribed for the band in various ways. Two examples, showing the most practical way of arranging a simple piano accompaniment for band are here given:

See illustrations 3 and 4.

The trombones may, in the above

(*Continued on page* 31)

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THE TEACHER OF SINGING

Select a Few Exercises

Most teachers are familiar with the old story that the teacher of Caffarelli, the famous male soprano of the golden age of Italian song, gave to the latter a sheet of exercises which served as study material for four or five years, at the end of which time the pupil was dismissed with the word that his education was finished.

In comparison with the large volumes of exercise and other material offered for sale in the music stores it would seem that the old Italian master confined his instruction to very scanty equipment. Perhaps he was right. Of course it is not a secret that the average teacher does not use all of the material in an instruction book. He selects; in some cases he selects considerable, in other cases a small amount.

Observation of the work of several teachers in a large studio building suggests that in this day there are instructors who believe in using only a few exercises, and using them very much and very often. In one studio, for example, during the course of an entire season, the present writer has heard scarcely more than about five or six typical exercises. These were used for beginners and for advanced singers as well, much as if they are merely daily exercise material. The inference is that the teacher believes in the necessity of a thoroughly established routine, and that this can be built up on a few fundamental exercises. It is logical to believe that a moderate number of exercises which embody the fundamental principles of vocal action, consistently and persistently studied will do much to establish a dependable routine in the matter of vocal technic.

Much can be done in a community by a small group of young men and women who sing together with the effort to refine taste and increase skill in performance.

Many Teachers, Many Methods

A friend of the writer, a pianist and a teacher, has a pronounced dislike for the usual methods of teachers of singing, and is open in his expressions and frank, not to say sarcastic, in his criticism of their pedagogic methods.

As the result of a controversy in his studio one day he invited the writer to make a trip with him in the halls of a floor on which were the studios of quite a number of teachers of singing. By good chance it so happened that all these teachers were engaged in giving lessons so that we were able to hear—on the outside, of course—some of the exercise material they use.

If a great variety of exercises accounts for the great variety of tones, good and bad, that one hears from singers, perhaps the latter is accounted for. And the pianist-critic claims that he never hears anything else than these same exercises whenever he passes the studios. "It is astonishing," he says, "that any man can make a good living on so limited an educational equipment."

Perhaps it will do no harm for the average teacher to ask himself if he is doing his work on a few exercises. He knows more, of course; it is mere indolence that he keeps on without varying his material. Of course there are certain exercises which are fundamental to all instruction, but beyond this early stage much and varied exercise material should be used. It exists in printed form. The teacher can find it if he looks for it. He can pick up an idea here, another one there, and a third from some one else.

Skilled typists laugh at the man who tries to write a letter with one finger for all keys. Perhaps the pianist referred to before has some justification for his sarcasm at the expense of "one-exercise" teachers of singing.

A Note About Consonants

By A. B. Bach

Consonants are, for two reasons, of great importance in singing. In the first place, if the consonants are indistinctly uttered it is impossible to understand the words of a song and then, in consequence, the performance lacks intellectual animation. Secondly, the consonants are of great consequence in the formation of the voice, seeing that hard voices may be improved by practising on soft consonants, and *vice versa*. *N*, *f*, and *m* are conducive to softness; the mute consonants *d*, *g*, *k*, *p*, *t*, are calculated to elicit energy.

All consonants may be treated softly or energetically and thus one can lend to the vowel—that is to say the voice itself—either brilliancy and force or softness and tenderness; for the consonants belong to a sphere more external than that of the vowels, and they can therefore more easily be subjected to the control of the individual.

L is a particularly efficient medium for pure intonation. The voice at once answers to *l* and the jet of tone is, on account of the position of the tongue, carried of necessity through the mouth and not through the nose. Besides, the tongue, being firmly planted against the upper teeth, conducts the tone straight to the right place of impact, and the *ah* succeeding the *l* is of itself guided thither. Lamperti, Varesi, Ronconi, and many other masters, prescribe daily exercising on *la, le lo, li, lu.*

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REVIEWS OF THE LATEST MUSIC

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The Dream-Canoe, song by *W. H. Squire*. A pleasant barcarolle in which the voice part and accompaniment combine to make an effective concert number. Teachers will find that their pupils like the song.

The Stars Have Eyes, by *Wilfrid Sanderson*. An effective song of sentiment, that belongs to the "best-seller" class. Mr. Sanderson's talent and experience combine to make his work popular.

Ah! My Beloved, song by *William Stickles*. The composer has made good use of the text from Omar Khayyam, and the result is a song that will make a splendid concert number. Brief enough for an encore, it nevertheless deserves a place among the programmed numbers.

For Every Day, and *When Love Fills Your Heart With a Song*, songs by *Kennedy Russell*. Here are two more songs by the composer of the popular "Vale." The first is a sacred song with warmth of melody and setting, while the second is a ballad song that will make its appeal to many admirers.

My Destiny, song by *Marie Walters Kennedy*. A song that makes a tremendous effort to be effective, but which is, after all, somewhat trivial, and which relies on big chords and arpeggios to make its point.

A Lake and a Fairy Boat, a novel and interesting song by *Bertha Josephine Hecker*.

Oliver Ditson Company
Boston

Idylio, a sonorous fourth grade piece by *H. Alexander Matthews*. The left hand accompaniment crossing the right hand will delight many pupils.

Valse D'Amour, a playable, melodious and convincing Grade IV waltz for piano by *Ernest C. Krohn*.

Bobolink and *Where Fairies Dance*, two excellent and interesting pieces for I-II Grade pupils by *Anna Priscilla Risher*. The second is especially remarkable for the amount of interest it contains, in spite of the absence of technical difficulty.

Daffodils, for piano, by *L. Leslie Loth*. A well written Grade III piece, which will give the pupils a splendid idea of phrasing. The grouping in twos of notes in the melody, with accent on the weak beats of the measure, will prove difficult at first, but will form excellent practice in cultivating a sense of proper phrasing and grouping of melody notes.

Pavane, for piano by *Georges Emile Tanguay*. Well conceived, this musicianly composition shows that its composer knows the technique of composition. The piece, although not beyond the reach of the fourth grade pupil, would fit well into a recital program.

Harold Flammer
New York.

The Happy Time Book—for piano by *Gertrude Wilson*. This is the very beginningest you can imagine—hardly first steps, but rather toddles at the key board. The simple melodies have words to them telling about the birds, the puppies and the daily doings that interest the tiny mind. Big type for both music and stories complete the scheme which seems sure of success, even in inexpert hands.

Eventide, for piano by *Charles Huerter*. This has the earmarks of a capital teaching piece. The first section gives practice in left hand melody emphasis and the second introduces a different melody "piu mosso" in the right. The harmonies are ingratiating and both melodies

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Little Clock---for piano by *David Proctor*. A descriptive piece which handles its theme with a good deal of originality and charm. The composer, an A. E. F. boy, explains that it is a portrait of an alarm clock he had during the war which seemed always on the verge of ticking its last tick, but always managed somehow to survive the rigors of the times. Grade four pupils will appreciate its interesting harmonies and master its not commonplace rhythms.

Hinds, Hayden & Eldridge
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Miniature Recital Songs, by *Constance Mills Herreshoff*. *Morning*, *Adventure*, *Won by Ear*, *Diogenes*, and *Fugitive*. Here is one of the really delightful song sets that have been issued this season. They not only contain all of the essential ingredients that are essential to good songs, but these ingredients are mixed together in such a way as to produce really striking defects. In the first place, they are based on sound musicianship, upon which is impressed an atmosphere that immediately marks the individuality of the composer. The verses are wisely chosen, and Miss Herreshof has faithfully caught the whimsical humor of Max Eastman, Daniel W. Troy, and Edna St. Vincent Millay. The first song to the verses of Sara Teasdale, is of a more serious nature.

The songs are admirably suited to recital, and together they will make an effective program group.

G. Schirmer, Inc.
New York

Oh Believe Me If All Those Endearing Young Charms, transcribed for violin and piano, by *Helen Ware*. A rather elaborate setting, which at the same time retains the beautiful simplicity of the traditional melody. *Arioso* (*My Heart Is Fixed*), by J. S. Bach, arranged for violin and piano by *Carl Engel*. Another Bach air for violinists.

Petite Sérénade, by *Edouard Goldstein*, transcribed for violin and piano by *Edouard Dethier*. A pleasant little piece of the salon type that will find many admirers.

Cavatina, for violin and piano, by *Leon St. Clair*. This piece, which has the dignity of being edited by Louis Svecenski, is fully entitled to such a pedagogue's attention. The melody is not only graceful, it is well conceived and musically meritorious.

First Exercises for Violin, by *Adolf Grunwald*, edited and fingered by Louis Svecenski. A very fine edition of these splendid exercises. The studies for bowing, fingering, and rhythm are authoritative, and comprise a number of exercises for two violins, a feature that always adds interest to the lesson.

In Varying Moods, for piano, by *Kate Gilmore Black*. These two pieces, *Gay* and *Laughing*, are well written and will prove welcome to teachers for their third and fourth grade pupils.

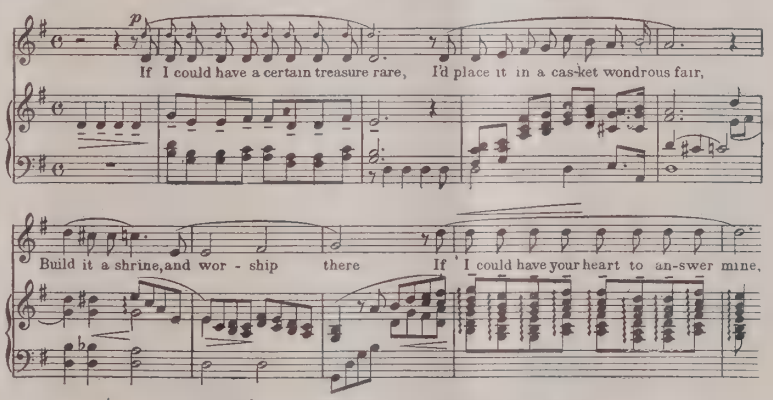
Starlight and *Cherokee Rose*, two easy and melodious pieces for piano, by *Mathilde Bilbro*.

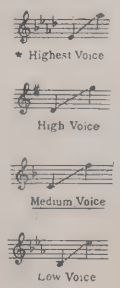
Three Easy Pieces, for piano, by *Frances Terry*. The highly original title page of these pieces shows one of the small pupils who will play them deeply engrossed in a book of tales from which he and his dog are learning about "The Robber's Cave" and other things they will find described by the captivating music.

SACRAMENT
A Love Song

Poem by
ELIZABETH
JACOBI

Music by
JAMES G.
MacDERMID


If I could have a certain treasure rare, I'd place it in a cas-ket wondrous fair,
Build it a shrine, and wor - ship there If I could have your heart to an-swer mine.



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It is not often a composer's privilege to write such a song as "Sacrament." The author of the lines, with greatest delicacy, has pointed to a Sacred rite as the aspiration of the human sentiment, if not the ultimate. Mr. Mac Dermid has discerned the finer meaning and has produced a song, which if he had written no other, would bring him enduring fame Published in 4 keys.

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New Material for Beginners

No doubt some of the readers of The Musician are always ready to consider new educational material, by which we mean not merely new ideas, but also books newly published, whether they introduce well-known methods and material or something absolutely new. The past month brought to our table a new work for violin students * which we wish to mention for the benefit of those who are willing to go to a little trouble and expense to keep up with the times educationally.

This book gives the customary preliminary instruction as to note values, position on the staff, etc., with diagrams of the positions of tones on the strings (C scale), with pictures to show correct position of the right and the left hands and arms.

After all the material of instruction is the important thing. In this respect the author has given the simplest exercises for steady bowing and easy finger successions. Many of the pieces for recreation have second parts for the teacher. The following scales are presented: C, G, F, D, A, B♭, E♭, major, and A, E, D, G, and C minor. There are a few examples of easy double notes to prepare the player for second violin work. The strength of the book lies in the daily exercises with varied bowings.

A section on the playing of the common ornaments such as the mordent and the trill, and a vocabulary of terms and abbreviations used in violin music will be found helpful.

*F. Carl Jahn's Elementary Rudiments of Music for the Violin. Bk. I., New York, Century Music Publishing Co. Price, 75 cents.

Tone Production

By James Winram

In tone production one must aim for two points, power and quality. A strong arm is therefore necessary to produce a full tone, as there is not the slightest doubt but that players with strong arms have the greatest tones. A student with a weak arm is much handicapped; and this much is certain, that if the tone be small there will be a want of "click" about the fingering as well.

Deficiency of muscle can be remedied. A systematic course with light dumb-bells will be an aid to better results so far as power is concerned. Practising with the dumb-bells for a week and then discontinuing the exercises is only so much labor in vain. They should be continued. Ysaye and Kreisler are very strong men, and when they play a concerto they finish with the same power and beauty of tone as they displayed at the beginning—an effect to be attained only because their strength is sufficient to allow reservation.

Some teachers are to blame for the fact that their pupils produce puny tones, for they persist in telling the latter to keep their wrists loose. Now, although a loose wrist is a necessary part of a violinist's outfit it does not need to be quite in this condition when the player is performing a melody. Though there must be no stiffness something more serviceable than looseness of wrist can be introduced for melodic work, and that is the power to contract the muscles of the forearm at will and to regulate the contraction for the various shades of expression.

Quality of tone now deserves consideration. Power of tone depends largely on physique for its production, but quality is the outcome of skill. Of all the violinists, in my opinion, Ysaye produces the finest quality, and sometimes plays in the softer passages with a tone of a very mysterious character. It certainly has a most charming effect and may be called a veiled tone. It is practically impossible to write directions as to how this tone can be acquired, as the whole matter would require to be explained verbally to ensure a certain measure of success. The following hints may be of service:

The bow should be held as loosely as possible,—so much so that if any one should rub against the player the slight concussion would be the means of knocking the bow out of the hand. The left hand also plays an important part in the production of this tone; if the fingers are put down too severely the mysterious quality will be completely eradicated; contraction of the muscles must be conspicuous by its absence.

One other point must be attended to. The weight of the bow must be kept off the strings; though a slight huskiness in the tone will likely be heard when practising, perseverance will remove this defect. It may be as well to state that a slight undercurrent is not audible when the player is on the concert platform.

The whole subject of tone can be summed up in a few sentences: The louder the passage the more the muscles are contracted. The quieter the passage the more relaxed are the muscles. All nuances can be produced from these two points of view. From *Violin Playing and Adjustment.*

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This registry is for the guidance of the teacher who is interested in a pupil about to move to another town. If this town is listed below the teachers whose names are given will be glad to tell you what methods they use, and how they are equipped to carry on the work you have been doing with the pupil.

The charge for monthly registration is $5 per year. In order to be registered the teacher must send a list of ten (10) pupils studying under his or her direction at the present time. Send check, money order or registered letter to Music Teachers' Registry, 2720 Grand Central Terminal, New York City.

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Composer Wins Recognition

If, among the music teachers who read The Musician, there be any composers who have not been able to interest publishers in their compositions, these composers will be interested in the experiences of James G. MacDermid, and take courage from his final success.

Forster Music Publisher, Inc., of Chicago, has recently acquired all of Mr. MacDermid's compositions, and the rights to all his future works. This marks the recognition of talent, after perserverance and constant belief in himself had kept this composer from letting discouragement interfere with his progress. When publishers would not accept his manuscripts, even though artists of international fame were using them on their programs, the young composer published the pieces himself.

When asked whether he realized what a task he undertook, he replied:

"Yes, I have a considerable job on my hands, for I try to superintend every phase of it. I had a good business training, and I preferred an ordinary business success to a similar professional success. But I wrote a few songs, the manuscripts were circulated among some professional friends and sung. A demand was thereby created, and so I printed the songs. Others followed, and I exploited the songs myself."

This struggle is ended, and Mr. MacDermid's compositions, which number such works as "Sacrament," "If I Knew You and You Knew Me," "Land of Mine" and many others will be in the catalog of one of America's large music publishers.

IN THE CONCERT HALLS

Conducted by Gilbert W. Gabriel, Musical Editor *New York Sun*

October is practically a new month laid upon the shoulders of New York's already staggering music season. There was a time when official concertdom began simultaneously with the opera season, somewhere towards Thanksgiving, and ended with the first suspicion of sultriness in the April air. Now, though, there are summer bands and open air orchestras to tie the programs of late June to those of late September, and New York has an almost continuous round of music to hear. October 1st, once the furthermost limit of autumn dates, now finds the managerial phalanxes, the musical myriads, drawn up for busy reconnoitering.

Yet, in spite of daily recitals and nightly performances of well-meaning, popular opera at the Manhattan Opera House, it can scarcely be claimed for any event during the first part of October that it left broad changes in the American musical map. Most of the artists who played at being early birds were of a familiar plumage, and had been heard here in other seasons. Mishel Piastro, for instance, a violinist who proved his popular worth last year, and Alfred Mirovitch, a pianist whose brilliant and aggressive playing was a feature of last season's schedules, occupied Saturday afternoons in Carnegie Hall successively, quite successfully. Another pianist to try again was Erwin Nyireghazi, a young Hungarian whose angular, unlovely interpretations militated, last year, so much against his remarkable memory and musicianship. Now he has cut his hair, lost a little strength thereby, and appears to be more honestly an unpoetic, unphilosophical young prodigy, sowing his clangorous wild oats in the furrows of the keyboard.

Pianists, the country over, have come of late years into a familiar if not ecstatic knowledge of the works of Selim Palmgren, a Finnish composer of everything from parlor pieces to opera. Mr. Palmgren had been persuaded to come to America, and, early in the month, to be the first of many foreign composers of reputation to make an Aeolian Hall debut. The event had been somewhat foreshadowed by his playing in the Berkshire festival in Pittsfield, during a "composers' morning," and disappointment in his playing, as well as in what he played, was not as unexpected as it was sincere.

Mr. Palmgren, in New York, played entirely his own works, and played them like a traditional composer, neither well nor particularly badly, but with such a surcharge of scholastic monotony as would have doomed even the most alluring masterpieces. His program included none such. It was made up of ten of his twenty-four preludes, followed for the most part by an innocuous lot of descriptive sketches, more romantic in their names than in their character. Little polka-dots of modernism speckled their thoroughly tame and conventional meanings, and perhaps Mr. Deems Taylor, the new music critic of the *World*, described them best when he said they reminded him of a batik dress-suit. One suite, called "The Masked Ball," was for four hands, and for it Mr. Palmgren called upon the pianistic aid of Percy Grainger. There were simple, robust measures in the suite which must particularly have appealed to our well-known Anglo-Saxaphonist! It was a recital, in short, of few offenses, but equally of little excitation, and so it could not help disappointing those who came expecting to hear echoes of Ibsen and Strindberg howling up the fjords. Mr. Palmgren only proved that there are parlors in Finland. His pieces were of that dimension.

One other pianist sprang out of the background of the early month. This was Francis Moore, well enough known as an accompanist, but whose debut it was as a solo recitalist. He arranged for himself a program of fine balance, with the Waldstein sonata and some Liszt familiarities to give it stability, and Faure, Guilmant and Haberbier, probably the most desperate concocter of technical difficulties who ever lived, to tincture it with an unusual interest. Mr. Moore has sometimes been a bad accompanist, but he certainly atoned. He played his whole program brilliantly. There was a story in some of the morning papers, the next day, to the effect that he had practised it for months, and had sought the advice of the greatest interpreters upon it, so that all he played might be practically critic-proof. So much the better. It is a pity that other young aspirants do not follow.

Vocal recitals were not so many nor so immaculate. Arthur Middleton, from the heights of his operatic and oratorio reputation, sang several groups of songs in his best voice. He included at least two German songs unfamiliar and highly lurid, which his rich, dramatic tone could make effective. In the end, of course, he followed the custom of swooping down and singing popular ballads which had no virtue outside of their having been manufactured in America. A young contralto, Miss Hager, came on from Chicago, and solved the same difficulty by singing for her last group a charming series entirely by John Alden Carpenter. Miss Hager had only half a voice but she did whole wonders in interpretation with it.

Then, to be sure, the San Carlo Opera Company began its season for four weeks—but really, we must confine ourselves to music!

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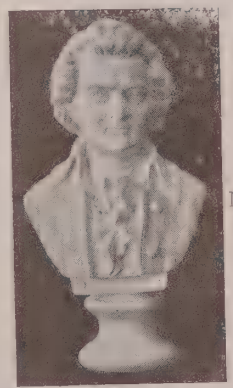

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Pilgrim's Progress at Worcester

The outstanding event of the five concerts of the Worcester Music Festival, which took place from the third through the seventh of October, was the performance of Edgar Stillman Kelley's Musical Miracle Play, "The Pilgrim's Progress." Written some four years ago, "The Pilgrim's Progress" had been previously sung in Cincinnati, New York and Chicago. The piece follows closely the plan of Bunyan's allegory and runs in three main divisions with seven distinct episodes. It requires for concert performance six soloists, a chorus and children's chorus, orchestra and organ. At Worcester the conductor was Nelson Coffin, the solo singers, Arthur Middleton, Harold Land, Judson House, Fred Patton, Grace Kerns and Ottilie Schillig. Though there was frequent evidence of insufficient general rehearsal, there were many effective and impressive moments. The music is by no means of uniform excellence; much of the first part is conventional, unconvincing; the second which treats of Vanity Fair is refreshingly alive if somewhat commonplace; but the third part more than atones for the shortcomings of the rest. Here, the Delectable Mountains, the crossing of the river and the entrance of the pilgrims into the Celestial City are depicted with exceeding eloquence, progressing from peace and tranquality to a close of flaming splendor. W. S. S.

The Berkshire Festival

Nowhere else in this country does one encounter such commingling of the musically elect as at the Berkshire Festival of Chamber-Music, now held for the fourth time, on the twenty-ninth and thirtieth of September, and the first day of October, at Pittsfield, Mass. To Mrs. Frederick S. Coolidge, upon whom falls all the burden, both executive and financial, of these notable occasions, is due a debt of gratitude which can scarcely be paid, though this year it at least found permanent expression in a bronze tablet presented by a number of the festivals' faithful adherents. Of the five concerts, four were given by the Letz Quartet, the Barrère Ensemble of Wind Instruments, the Elshuco Trio and the Detroit Symphony Quartet. The fifth, styled a Composers' Program, brought Selim Palmgrem and Percy Grainger in pieces for two pianos; Leo Sowerby and Leon Sametini in the former's Suite for Violin and Piano; and a performance by a miniature orchestra under the composer's direction of a remarkable set of "Oriental Impressions" by Henry Eichheim.

For many, the chief interest of the Festival centered in the first hearing of the Suite for Pianoforte, Violin and Violoncello by Waldo Warner, viola-player of the London String Quartet, that won the prize of $1,000—offered each year by Mrs. Coolidge. Mr. Warner's Suite is a worthy though in no way remarkable composition. More significant were Mr. Sowerby's Quintet for wind instruments, Palmgren's "Masked Ball" for two pianos, a string quartet by David Stanley Smith and the pieces by Eichheim and Sowerby already mentioned. To complete the modern works were a "Dithyrambic Suite" for wind instruments by Domenico Brescia, pieces for two pianos by Percy Grainger and Cyril Scott and pieces for wind instruments by d'Indy and Roussell. From the classics came two quartets of Beethoven, Brahms's stirring Quintet for strings, Opus 111, the delightful "Trout" Quintet of Schubert with Mr. Gabrilowitsch at the piano, and a Sonata for Flute and Piano by Bach, exquisitely played by Mr. Barrére. W. S. S.

American Festival at Buffalo

The National-American Music Festival, which has for several years been a regular instutution at Lockport, N. Y., inaugurated its first season this Fall at its new home in Buffalo. A. A. Van de Mark, the founder of the festival, decided on the change of location because of the added facilities in accommodating the large crowds which annually gather to hear American artists perform American music. The permanent home of the Festival will be the new Consistory building, which will contain a concert hall seating six thousand persons, and a large modern pipe organ.

The artists of the first program, October 3rd, were Ruth Helen Davis, seprano, Zetta Gay Whitson, violin, William Phillips, baritone, John F. Grant, organ, and John Meldrum, pianist. The program consisted of works of Homer Bartlett, Densmore, Spalding, Lieurance, Deems Taylor, Warren Storey Smith, MacDowell, and others. On the evening of the same day the National Festival Chorus sang works by Stebbins, Beach, MacDowell, Hadley and Dett. The soloists at the concert were Arthur Middleton, Florence Hinkle, and the Zoellner Quartette.

The Young Artists' Contest was held on the morning of October 4th, and in the afternoon a program was rendered by Kathryn Meisle, Grace Wagner, and Margaret Dilling. In the evening the Buffalo Guido Chorus sang, and the soloists were Cyrena Van Gordon, and Paul Althouse.

On Wednesday, besides regular soloists, the Buffalo Orpheus sang with orchestra, under the baton of John Lund. On Thursday afternoon the National Festival Trio played works by Mortimer Wilson and Horatio Parker, and in the evening the Rubinstein Chorus sang, conducted by John Lund. Idelle Patterson and Cecil Fanning were the soloists.

The special recitals by winners of the National Festival Contest in voice, piano and violin, and the winners of the Federated Clubs contest in voice, piano and violin, were given on Friday afternoon. In the evening the National Festival Chorus and the National Festival Trio again sang and played.

The National American Music Festival Church Quartette Contest was held on Saturday morning, and while the judges were arriving at their decision Elsie DeVoe, pianist, played works by Howard, Repper, Sowerby, and MacDowell. In the evening the Festival ended with the Festival Church Choir Contest.

Wind Instruments

(*Continued from page* 24)

illustrations, play the proper chord on the beat with the basses, or, if desired, sustained tones or counter melodies may be written for them. The character of the composition, however, must not be destroyed by too much filling in.

As a great many piano arrangements require added parts to make them suitable for band transcriptions, viz: counter melodies and thickening of the harmony, the student arranger must have a good knowledge of harmony and elementary counterpoint. All added parts should conform strictly to the already existing harmony. No attempts to deviate from the original work of the composer should be made. The student is also cautioned against the overloading of the various parts by excessive "filling in," otherwise a muddy effect will result.

CHOIR AND ORGAN

Conducted by H. C. Macdougall

What Shall the Organist Teach?

A PROFESSIONAL organist, be he virtuoso recitalist or theatre player, will find in the fees from teaching a very comfortable addition to his income. It is safe to say that there are very few recitalists or theatre players who live solely on the income from their organ playing. Occasionally one will find an unmarried man without family ties, with himself only to provide for, who will live on his playing, but they are few in number.

There is a great difference between thirty years ago and the present day as regards the amount of organ-teaching business, and between this country and England there is a great difference in the kind of teaching organists do. When I was a young man in the early twenties the late Eugene Thayer had a studio in Boston, and devoted himself almost entirely to organ playing and organ teaching. Thayer was one of the very few organ specialists, and did nothing with voice or piano. Even in New York the organ specialists were few and far between, if one excludes the boy-choir organists, who were paid good salaries and could live off "the horns of the altar", if I am not irreverent. With the advent of B. J. Lang, about 1870, a new sort of organists came into being in, at any rate, Boston life: the organist who was at the same time an excellent, up-to-date pianist. The organ-specialists were somewhat inclined to turn up their noses at the Lang organ-piano student, but Lang turned out a good many men who have achieved fame in the music world.

What is true of Boston is pretty true of many or all of the large cities in the U. S.—the excellent organist is also a good pianist, well schooled in modern methods of teaching and is, as well, something of a composer.

In England the parish organist has generally been a teacher of singing and piano, and has often added the violin or violoncello to his teaching equipment. When one considers to what a degree specialization has come to be common in all sorts of professional life it is safe to say that an organist in the U. S. who advertised to teach organ, voice, piano, violin and 'cello, harmony, counter-point, fugue, and orchestration would be thought a bit of a humbug. At the same time I would urge all young men who are entering the profession of organist to have at least a second study and teaching subject. The reasons for this are several. (1) It broadens professional training; (2) it will help to increase earning power; (3) it will—in the case of the violin or cello—greatly quicken the ear, and (4) open up the whole subject of chamber-music, perhaps the finest music we have, for intelligent hearing and participation; it will—in the case of the voice—open up perhaps the most lucrative branch of teaching to the organist, and have a direct bearing on the supply of singers for his own and other choirs—also (5) giving him standing as a repertoire coach. Many organists have engagements as directors of choirs in girls' schools, or as teachers of piano; a piano or organ teacher who could give, for example, cello lessons, would be of great value in any institution. The converse is also true, viz.: any cello or violin teacher who is a clever piano teacher will teach either subject all the better for his double outlook on the world of music.

The views that I have expressed above are so obviously grounded on experience that it is strange so few young organists are inclined to act in accordance with them.

(To be continued)

A Composer's Method of Teaching

(*Cnotinued from page* 5)

of melody-idea thus early employed is remarkable and presents an array of tunes so varied as to offer an answering chord to every mood and phase of the child mind and heart. A dozen or so miniature piano compositions are then applied in a definite scheme which teaches the child to recognize tones, pitch, rhythm and harmony. In all this scheme of method Mrs. Gaynor thought out her work and worked out her thought—applied psychology.

The book concludes with a number of pleasing duets for teacher and pupil—the use of which maintains a keen sense of rhythm, exactness and continuity in playing, an appreciation of music. This early study of music is to be made a means of development of the entire artistic nature—which is but another name for soul.

The function of Jessie L. Gaynor's "*A Method for the Piano for Little Children*" does not end in the teaching of tunes or the teaching of how to play the piano but in the supreme excellence of a plan to teach a knowledge of music.

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NEW YORK, NOVEMBER, 1921

THERE will be new faces in your class this year. Some old ones will be missing—not because of "graduation" but because the inevitable changing of affairs in men's lives will have taken the families elsewhere. Most of these pupils you will probably have been sorry to have leave you, after all the time spent in trying to train them as you have thought they ought to go, and you will be rightfully solicitous of the kind of musical instruction—if any—they will get where they have taken up their new lives. Have you taken any care to see that they were placed in the hands of a teacher competent according to your ideas, and able to continue the work along the lines begun by you? In many cases you no doubt knew that the change was coming. Did you make any endeavor to find in the new place a teacher you could recommend? Now that the pupil is studying again, have you tried to get into touch with the new teacher to tell her what the student knows, and what he needs? The new students in your class—if they are not absolutely "new beginners"—are likely to be the ones to give you the most difficulty. You will spend several months in finding out what they do or don't know, and this will be lost time. Much of it might be saved if you were in touch with the previous teacher.

This shifting about of students makes a very important "first of the year" problem. Its seriousness can be very much diminished if teachers will cultivate the practice of following their pupils to their new homes so that they may reach out a helping hand to the new instructor.

THE Caruso Memorial Foundation deserves the attention of every one in musical work. The leading lights in the musical world are joining their efforts to gather a fund of a million dollars the income from which will be devoted to helping worthy vocal students. The scholarships will include instruction in both this country and Europe. The foundation will carry on a work which was actually a part of Caruso's own personal activity during his life time—the helping of talented singers. The secretary of the foundation is Joseph Mayper, with offices in the Woolworth Building, New York City.

IT is interesting to chronicle the successful reappearance of Tom Burke, the Irish singer. His debut in this country last year was, according to report, unwisely handled and he failed of the success his talent entitled him to. But they say, also, that he has spent the summer studying with an American teacher, and that his improved performance of this year is largely due to these studies on this side of the water. Vocal instruction here need acknowledge itself second to the instruction in no other country.

WE take pleasure in announcing that Mr. Gilbert W. Gabriel will contribute our "In the Concert Halls" department beginning with this issue. Mr. Gabriel is well known as the musical editor of the New York *Sun*, and he will continue the policy of the department in giving the readers of The Musician a comprehensive, concise review of the important happenings in the musical world.

Statement of the Ownership, Management, etc., required by the Act of Congress of August 24, 1912, of The Musician, published monthly at New York, N. Y., for October, 1921.

State of New York, County of New York, ss.:

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared C. E. Strainge, who, having been duly sworn according to law, deposes and says that he is the business manager of The Musician and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

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C. E. STRAINGE,
Business Manager.

Sworn to and subscribed before me this 22nd day of September, 1921.

GEO. C. MOORE,
Notary Public.

(Seal.)

(My commission expires March 30, 1922.)

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Brunswick

TWO stars who have recently come into the Brunswick constellation, Florence Easton and Giuseppe Danise, shine perhaps even more brightly than they did in their first recordings. Miss Easton sings the "Un bel di vedremo" air from Butterfly with vivid dramatic power, and Danise's splendid baritone brings the subtly shaded melodiousness of *Valentine's* "Avant de quitter ces lieux," which he sings in admirable French. But Mario Chamlee remains our favorite Brunswick singer. In our humble opinion, his is the finest tenor being recorded on the phonograph. This month he sings the Neapolitan "O Sole Mio" in a way that Caruso would have applauded. A tenor adept at ballads is Theo Karle heard pleasingly in "Come Where My Love Lies Dreaming" and "I Hear a Thrush at Eve" (Cadman). In the latter selection a flute simulates the purling tones of the thrush.

Columbia

Eight first class and unsually well recorded records are on Columbia's list, rightfully headed, perhaps, by the aria "Pace, pace, mio dio," from Verdi's La Forza del Destino. This compelling music is gloriously sung by Rosa Ponselle. . . . Her sister, Carmela Ponselle, sings on another record "Those Songs my Mother Used to Sing" paired with "Thinking of You," two popularly appealing songs, fortunate in finding expression through so beautiful a medium as Miss Carmela's lovely mezzo-soprano. . . . Jeanne Gordon, she of the royal velvet contralto completes the range of feminine tone. Miss Gordon sings the aria "Amour viens aider ma faiblesse," from Samson and Delilah, perhaps less known than the "Mon coeur s'ouvre a ta voix,'" which it precedes, but equally thrilling in warmth and seductive color. There is one note which springs to sudden height of loveliness like that of a lark at dawn.

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Edison

"Re-created" with Edison realism, Claudia Muzio's poignant voice touches her hearers' heart strings, particularly when she sings the wistful air of *Mimi* from La Bohême—"Mi chiamano Mimi." On the reverse of this disc she is heard in a vocal adaptation of Chopin's Nocturne in E Flat (Op. 9, No. 2), entitled "Aspiration." A pair of charming little French songs—"La Chère Maison" (Dalcroze) and "Le Portrait" (Parkyns) — are sung with refined artistry by Paul Reimers, tenor; and a pair of likeable songs in English—"I Passed by Your Window" (Brahe) and "Little Bunch o' Honeyness" (Carl Hahn) are presented ingratiatingly by Marie Rappold. In the second of these numbers she is assisted by the Lyric Male Quartet. In contrast to such gentle innocence there are two Massenet arias of far different mood, interpreted by Mario Laurenti, baritone. In one, as the monkish hero of Thaïs, he inveighs against the bewildering awfulness of Alexandria—"Voila dons la terrible cité"—and in the other, as the amorous *Herod*, he yearns for the baddest lady in the Bible—"Salome! Salome!"

But the last word in seductive depravity is the Bacchanale from Samson and Delilah (Saint-Saëns), a musical orgy extending over both sides of a record. It is played with due fervor by the American Symphony Orchestra. No wonder Samson lost his hair!

Pathe

The invigorating buoyance of Bach's hearty Bourree in B Minor is admirably rendered for us by Rudolph Ganz, pianist. As a companion number he plays with finesse Chopin's Valse in E Minor.

Yvonne Gall, who last month was heard in the Bach-Gounod "Ave Maria," now sings the Schubert one; giving music lovers an interesting opportunity to compare the two best known Ave Marias in the world. Far less familiar—in fact, recorded for the first time—is the darkly dramatic narrative of the old king in "L'Amore dei Tre Re" (Montemezzi), nobly sung by Adamo Didur, basso, whose creation of the rôle at the Metropolitan is one of the finest vocal characterizations on the operatic stage.

Victor

Mabel Garrison has made a recording of that wordless gem of Saint-Saens', "Nightingale and the Rose," from "Parysatis." Begining with cool clear notes of brilliancy, Miss Garrison's voice wings its way downward to rest at the end on warm tones of pure tenderness . . . . .A complete contrast is the human and obvious love song "My Laddie Boy," expressively and winningly sung by Sophie Braslau . . . . . And, still contrastingly, we have a third good record of amatory wiles holding Olive Kline, Elsie Baker and Lucy Marsh within one small 10 inch circle. Miss Marsh is well recorded in that alluring Indian love song, "Pale Moon," while the Misses Kline and Baker, in happy combination of dulcet tones, sing "Where the Lazy Mississippi Flows."

Two violins, two orchestras and one piano are immortalized among instruments. Erika Morini, with deftness of bow and delicacy of expression, gives a wholly satisfying performance of the Faust Waltz, from Sarasate's "New Fantasie" . . . . . Not to be outdone in the bestowal of joy, Mischa Elman records expertly Brahms's Hungarian Dance—No. 17 in F Sharp Minor . . But of all charming tidbits, surely "Golliwogg's Cake-Walk" (from Debussy's "Children's Corner") is the charmingest! Especially as Rachmaninoff plays it on his piano. Golliwoggs are visible, imagination is real, and childhood is recaptured. . . . . .The Philadelphia Symphony Orchestra, under the leadership of Leopold Stokowski, has made a decidedly worth while recording of "Finlandia," the Symphonic Poem by Sibelius, Opus 26, No. 7 . . . . .And La Scala Orchestra, Toscanini's fingers, records Farandole, from Bizet's "L'Arlésienne Suite No. 2." A perfectly delightful and delightfully perfect (for a phonograph) performance.

Notable among current musical comments is that Florence Easton, soprano, Metropolitan Opera Company, now records exclusively for Brunswick.

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By Allena Luce
(First Installment)

The Things That Make It Interesting

By Katharine Oliver

Teach Bach the Right Way

By W. E. Abraham

Where the New Music Fits In

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The MUSICIAN
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The Music Teachers' Magazine

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Where the New Music Fits In

The Place that Is Open for Compositions of Today, and What Such Compositions Should Offer the Teacher and Student

IN considering material to be used, the question of the old or the new must always be one that confronts the teacher. There is so much of both, and there are so many good reasons in favor of either, that the question is not one of easy solution.

As to the old, the tried friend has always the better argument, and, moreover, it is easier to go on with him than to go through the somewhat experimental procedure of making a new one. "Status quo" claims the franchise of the lazy, however, hence it cannot always be argued that because the old friend is adhered to he is necessarily better than new entrants on the field; it may just be easier to go on with him.

The up-to-date teacher is, however, always desirous of freshening up his catalog—he wants new coworkers on his list. In these days the activities of the publishers give him little chance to complain that the aspirants for his favor are few. The new compositions brought out particularly to meet the teaching needs are more than ample in number, and hugely diverse in character. No one could find fault with either their variety or their volume. But the question is—where do they fit in? Just how can they be absorbed into the average music teacher's curriculum?

No one would of course think of jetissoning the entire crew of the old tried and trues, and substituting therefore a complete set of new pieces. Much of this material that we have been working with must always remain—it is "classic" and represents the pupil's first contact with the minds of the great composers. Obviously the many simpler Bach compositions come in this class. Then there are some of the Beethoven numbers—Bagatelles, Minuets, etc. Certain of the Schumann and Schubert compositions will remain in the teaching vocabulary doubtless as long as there is teaching, and then we have a few of the Chopin preludes, mazurkas and waltzes, coming finally to such a semi-classic as Grieg with his simpler Lyric Pieces. Under these names there would seem to be a quite formidable mass of teaching material that could never be actually supplanted. It does not however by any means fill the field—and most teachers will realize that their pupils are spending a large part of their time upon compositions, which are actually "pot-boilers", teaching pieces written by second-rate composers who, having a little gift of obvious melody, obtained a vogue a score of years ago, and somehow have been kept on the boards by imported pedagogs and their successors and are endured by us and today more from thoughtlessness than from anything else. Much of this material is in the earlier grades—those grades which are served only in the smallest degree by the classic teaching pieces which we have mentioned above.

Just now, therefore, the place for the new music in the teacher's curriculum is particularly in substitution of this mass of largely uninspired stuff, which today is an actual menace to the taste of the student. Much water has run under the bridge since most of these compositions were written, and music is a thing of new meanings, methods and tendencies.

That brings us to the point, that the teaching music selected now must be of the kind that hints at these new meanings, methods and tendencies. There is no use writing, or publishing today, pieces a la Czerny, Cramer, or Gurlitt. They entirely mislead the young idea which must eventually express itself a la Debussy or even Stravinsky. The teaching pieces which will inevitably push themselves into the lists of the up-to-date teachers are the pieces which, in simplified form, express the new music spirit.

And there is another consideration. Pieces entitled "Dolly's Birthday March" and of grade four difficulty, cannot expect to be favorably received by the fairly mature young artist of today whose technique can compass them. "March, Op. 7" is a much more suitable title in these times for such compositions.

When one gets into the grades where one finds the "classical" study pieces, substitutions or additions to the list must even more surely be compositions that strike a new note. The masters give us the perfection of the material in their "old style". New aspirants must have something else to say, or at least another way of saying it.

Teach Bach the Right Way

Theoretical, Technical and Aesthetic Preparation Will Enable ALL Your Pupils to Understand His Message

By W. E. Abraham

ONE of the hardest problems which the young teacher has to face is the difficulty of arousing in the pupil a love for and understanding of the works of Bach. The average child cannot be made to see that the inventions and fugues of the great Cantor belong to a higher plane than the studies of Czerny or Clementi. And, among the many causes for this wrong attitude, the chief, I think, is this: that in most cases the study of Bach is undertaken without sufficient preparation. This preparation needs to be theoretical, technical, and aesthetic.

On the theoretical side the pupil must be given some idea of the problems involved in contrapuntal music. Even if he does not study counterpoint practically, he must at least know the laws, the five species, the historical development, canon, inversion, development of figures, and so forth. Without this knowledge I fail to see how the most enthusiastic music lover can see any difference between Bach and Czerny.

On the technical side the pupil should begin, as Bach's own children began, with the study of hymn tunes. These should be played until the pupil can bring out each part with ease, first playing the soprano louder than the other parts, then the alto, then the tenor, then the bass. When he can do this well he should be given Bach's 375 chorales, to be treated in the same manner. The two part inventions may be given early but those in three parts should not be attempted until the chorales have been mastered. The addition of only one part complicates the problem a thousandfold. It is not very difficult to play louder with one hand than the other, but when it becomes a question of playing louder with one finger than another one approaches the very highest branch of piano technique, a branch sometimes neglected by good teachers. I have heard musicians in other respects possessing considerable technique, play Bach in a way calculated to confirm the Bach hater in his hatred forever. After the first entry of the fugue subject it becomes helplessly entangled in the web of sound, and only those who know the fugue are aware of the presence of a theme.

Renderings of this type tend to make Bach a dead letter and lead to such expressions as: "He says he likes Bach because he likes to be a highbrow, but I do not believe he cares any more about him than I do." In thirty years experience of teaching I have heard many such remarks and they have caused me to give much thought to the subject.

One of the conclusions I have reached is this: if the teacher has no real enthusiasm for the greatest of all musicians it would be more honest to confess it at once, than to persist in teaching his works in a dull, perfunctory way. This kind of teaching defeats its own end; without enthusiasm it is possible to effect nothing.

Where this enthusiasm is lacking, the æsthetic side of the matter will receive little attention, though it is quite as important as the technical and theoretical considerations. For the teacher who is aware that the chief part of his duty is to infect others with his own enthusiasm the field is a wide one. He may give his pupils opportunities to hear the great organ fugues on a good organ. He may prepare for this by making the pupil play the pedal part on the piano while he plays the manual part. The great fantasia in G minor can be used as a text on which to hang any number of dissertations on anticipations of modern harmony and the prophetic vision of great minds in general.

For in the study of all the great masters of music it is necessary to understand that they write not merely to please the ear of their day. They are not mere "beauty mongers," but men with a message beneath the surface. Between their inspiration and that of the Holy Writ the difference is not in kind, only in degree. They write, as Charles Rann Kennedy says, "With an inner and an outer meaning, symbolical, instinct with paradox and irony leading deeply into truth."

Warming Up

Exercises for the Facial and Torso Muscles Provide a Novel and Effective Preparation for the Voice Student's Daily Vocalizes

By Sidney Bushell

FIVE to ten minutes of vigorous "warming up" exercises before each vocalising period is time well spent, and will do much to establish that mental and physical balance, so essential to good tone.

> The condition of the muscles of the face—cheeks, nose, and especially the lips and jaw, has an enormous influence upon the quality of tone and facility of enunciation.

Flexibility of voice demands flexibility of muscles.

We are so apt to concentrate upon the psychological with regard to singing, that the physiological is frequently overlooked. That both are interdependent is unquestionable.

Vocal practice, when physically dormant, is largely a waste of time, and if really chilled, possibly harmful. The stiffened muscles fail to respond, or do so under protest, and the tonal results are, in consequence, disappointing. The condition of the muscles of the face—cheeks, nose, and especially the lips and jaw, has an enormous influence upon the quality of tone and facility of enunciation.

Then there are those all-important muscles of the torso, which control the breathing apparatus. "Making faces," pursing, protruding and stretching the lips, for the facial muscles, bending and stretching movements for the torso, are types of easily devised exercises.

Psychology and Piano Teaching

Scientific Application of the Principles of Native and Acquired Reactions Will Eliminate Guess Work from Music Teaching

By Allena Luce

PART 1

THERE has long been abroad an erroneous idea that music was taught and learned by some remarkable and esoteric process far beyond the reach of the rank and file of students, and that initiation into its mysteries was for the few.

Happily, however, the idea is being abandoned. We know that the normal child, with normal vocal organs, can learn to sing, if he can learn to read and to write, and that good teaching methods in this field, as in others, will bring results. What is true of public school music is true, in a large degree, of all music study.

With an idea of strengthening my position on this point, I shall refer to Professor James' book, "Talks to Teachers on Psychology; and to Students on Some of Life's Ideals."

James discusses both general principles and those which have widest application to the teaching field. It is the task of this discussion to show a few concrete applications of these general principles in the teaching of piano.

First of all, there are one or two general principles which hold everywhere and which we must remember. One of these is that a knowledge of the principles of psychology—*per se*—will not make us good teachers, though it should make us better ones. In his own words, "Teaching methods must agree with psychology, but cannot be deduced therefrom." The positive inspirational quality in teaching must come from the personality of the teacher.

Secondly, the teacher, who is also a psychologist, must carefully consider her attitude toward the individual pupil. She should not use her children as subjects for experiment, but rather use her knowledge of theory to know her individual pupils better.

James defines education as "The organization of *acquired* habits of conduct and tendencies to behavior." The best-educated man has the largest and best-organized set of desirable *acquired* habits and tendencies. The teacher's task is to select and enrich these.

When something is presented to the human mind, there is what is known as a reaction. This reaction on the student's part is the first requirement for learning. There are two kinds of reactions, *native* and *acquired*. The native reactions are the same in normal, but uneducated people. The number and the quality of *acquired* reactions form an index to education. Every acquired reaction is either a complication of a native reaction or it is a substitute for a native reaction. It is the teacher's part to bring about the most desirable complications and substitutions. In order to do this, she must first know the *native reactions*. They are:

Fear, Love, Curiosity, Imitation, Emulation, Ambition, Pugnacity, Pride, Ownership, Constructiveness.

It goes without saying that, with very tiny children, the reactions will be largely natural. These can be used in teaching music.

Love and *Fear* need no explanation.

Curiosity is closely allied to interest. There is a large element of it in ear training. The most successful music courses are those which make early provision for this interest.

Imitation is also a reaction of ear-training. Rhythmic imitation is most valuable for tiny tots. I know a very successful teacher of children who, when she wants to teach a rhythmic figure of more than usual difficulty, will find a *word* having similarly placed accents, and work the two together. The transposition which our wee-est players now triumphantly accomplish, goes back to a kind of imitation, as well as to the important and closely related principle of association.

Emulation, Ambition, Pugnacity and Pride may be classed together as the *Ambitious Impulses.* There is an element of contest for superiority, and, even though we may deplore it, we can never get away from it. We may, therefore, as well utilize it.

I know a teacher of children who takes to her studio a handful of tiny wooden balls of different colors. She puts five of them on the music rack and the fun begins. If the small boy plays the piece correctly, he gets the five. For every mistake he makes, he loses one to the teacher. What a young man of seven will do, in the way of accuracy and self-restraint, in order to keep those five bits of wood, is an object-lesson. Legitimate? Of course it is—in its time and place.

The element of *ownership* figures here, also.

You can get wonderful dictionaries, note-books and other collections during these "accumulative" years, if the child may have them for his own. He will collect new pieces with the same avidity with which he collects new pennies. Very well; take advantage of the tide while it is "in."

Constructiveness, too, is a powerful factor in the early years. Its value has been noted under the subject of motor activity. One of the strongest features of a course in piano teaching recently put on the market is the large number of invitingly empty staves on which the child is to make something—himself. The child doesn't live who can resist that invitation. It is with difficulty that I, arrived at blasé adulthood, refrain from doing every one of these exercises. And the joy of making the bass part of a new piece—a bass part which has never before been written!

These are some of the uses to which the knowledge of native reactions may be put in teaching music. In the next installment I shall endeavor to show how we may use the *acquired* reactions.

(*To be continued*)

The Things That Make It Interesting

The History of Instruments, Terms and Derivations Interestingly Explained, Catch and Keep the Child's Interest in Music Study

By Katharine Oliver

SHE never seems to say the things that make it interesting," complained Mary Jane, and you can imagine how quickly I investigated how that teacher taught. For if the great world of music is any one thing, even to those who only touch its fringe, it is interesting. One of the quickest ways to arouse children's interest is to "root" the musical words they use. Any pupil likes a scale better when he knows the word comes from *scala*—stairs or ladder—something which you can go up and down. Can you so easily forget the meaning of *counterpoint* if you learn the old word for *notes* is *points* and that therefore counterpoint means note against note? And the word pianoforte itself—*clavicembale con piano e forte* as it used to be called—the harpsichord with soft and loud—the "soft-loud" as Betty insists upon calling it. From the translation of this word, the child learns also the meaning of the abbreviated expression marks—*P* and *F*. Janet, much amused and aged ten, said to me the week after we had discussed this word: "I told Daddy I was going to be *a pianofortist* some day, and what do you think he said? 'Well, that's lucky. I thought you were going to be just a fortist.'"

But a modern pianoforte is after all a conundrum hard to explain unless one knows a little about such compact words as *tension* and *vibration*. It is simplest to start at the very beginning and tell the whole history of musical instruments, letting the children by way of illustration make their own reed flutes and cigar-box violins. After they have helped string up a few amateur instruments they will know more about vibration than a month or two of talking would have taught them. Then show them pictures—we all need pictures at first—of dulcimers and monochords; the two combined; harps; and harps on legs; harps on legs, with keys attached (clavichord, *clavis*-key); harpsichords and spinets with wires plucked by quills (spinet from *spina*—a thorn or quill); and then Christofori's pianoforte with the new action of hammers striking the wires.

Then they are ready for the modern grand. Show them the sounding-board, the cast-iron frame, the single lowest octave bass strings, and the double and triple strings higher up. Show them how the damper or loud pedal releases the dampers and lets all the strings vibrate, and how the sustaining pedal raises the damper over the one string struck. And when they see how the soft pedal shifts the whole key-board so that a hammer will strike only one wire instead of three they will have learned the meaning of those oft repeated expression marks "tre corde" and "una corde." Let them listen for overtones by putting down the damper pedal, pressing it without sounding a single note, then striking a few of the overtones (as e, g, and c above middle c pressed down). This will start a little background for that literature of overtones—modern music.

It is simplest to start at the very beginning and tell the whole history of musical instruments, letting the children by way of illustration make their own reed flutes and cigar-box violins. After they have helped string up a few amateur instruments they will know more about vibration than a month or two of talking would have taught them.

Perhaps in a museum you can show the children the early manuscripts with the pitch marked by yellow, black and red lines, or earlier still, music with merely the syllables to be sung with dots, loops and horizontal lines over them (like an antique short-hand) to show approximately where the voice was to be pitched and and how long it was to be held on a note. The illuminations, gilding, square notes and fancy stems are alluring in the old manuscripts of the monks. Can you forget that middle C is on a middle line between the F clef and the G clef when you have seen a mediæval monastic sheet with a staff of eleven lines on it and the middle C planted firmly in its place? And the time signature C, so often erroneously thought to be an abbreviation for common time, has a delightful derivation. The monks in the Middle Ages felt that triple time, as it represented the Trinity was the only perfect rhythm. They marked it on the sheet with the sign of perfection, a circle O, which is incidentally the sign of life and unity among all races, and called it *Perfectum*. When they used a 4/4 rhythm they called it *Imperfectum*, broke the circular sign, and wrote the time signature C.

Perhaps you will object, however, that these are all intellectual methods of approach. For the majority of children I think they are the most tangible, but we must not forget that the emotional appeal of music should early be cultivated for it is at times the only outlet through which a child's musical ability will come to the surface. Expression can be acquired by explaining the feeling of the best music and the lack of it in the worst, by listening to the musical expression of natural sounds, by letting children write songs for given words or words for given songs. There is no doubt that children can feel and express the emotional content of music, if only it be music possible to interpret within the scope of their experience. They can convey the feeling of the hunter's horn, the moon, the stars, the rushing river, the caravan on the desert, with ever so little actual suggestion. They hear more birds sing than we do, they listen to brooks, to waving grasses, bumble-bees and flies. These sounds must be explained and described to them, and shortly they will begin to understand and try to express the abstract qualities of pity, pain, glory and love.

Monthly Teaching Analysis of a Composition

By Mortimer Wilson

Old Lavender *

By Charles Huerter

OLD LAVENDER is a waltz in which there is to be discovered much of the idiom first employed by Lanner and later developed to its greater completeness by Strauss, both of Vienna. The idiom to which we refer is that irresistible rhythm in a quasi symphonic garb which has made "The Blue Danube," "Artist Life," and the others famous around the world. It is not so much what was put into them, in the making, that has made them enduringly good; but rather what was left out of them, that was not necessary to represent the flow of Viennese warm blood, that has allowed them to stand as models of simplicity, straightforwardness and truthful delineations of the Southern European people. This piece is slightly colored by more occidental tints which come from the tonal palette of the American ballade. This can be seen in the "turn" of the phrase-endings, and the freer ornamentations, rubatos, as well as in general the inner atmospherical content.

As is always necessary to a waltz form, the phrases of this waltz are of four measures (1). And also here, as in all other cases, the harmonies used are the simple Tonic, Dominant and Subdominant with a few non-startling modulations—nothing to interrupt the rhythmic flow nor distract the attention otherwise from the regularity of the form. It will be seen that the second and third phrases (2, 3) scarcely depart from the material or form of the first phrase. Not until the fourth phrase (4) does the need for a more fully set figure of rhythm arise. And here, also, is the customary modulation to the Dominant (E Flat Major) for the original key (A Flat Major). Thus ending the first rhythmic period, the first theme is completed by a repetition (5) of the foregoing material in but a slightly different development, particularly where the seventh phrase (6) closes with a metamorphosed Subdominant, quickly returning (7) to the key to finish the double period theme in the Tonic.

*Oliver Ditson Co.

There is much material for the pupil here to which a study of the damper pedal may be applied. The indication given at the beginning allows the student to choose for himself those points where the pedal is needed. It is well to call attention to a few fundamental facts concerning the pedaling in such measures as these. Although the chord does not change for the first two measures the pedal must be changed to avoid a blurring between the sounding of both bass notes, A-flat and E-flat—one "lowest tone" is quite sufficient to sound at once! The tone, F, which is so often used here adjacent to the E-flat, does not require a lifting of the pedal simply because it is a tone forming another chord to which all the other tones, then sounding, belong. But the E-natural, which appears in the last measure of the third phrase, does not permit the pedal because it is a changing tone, not a chord tone at all, in combination with the tone, F, which follows. There must then either be a pedal for both or none for either. This rule applies particularly to tones in the lower or medium register. In phrase four, the more rapidly following notes of the right hand part, even though they are scalewise, will not blur, because they are more acute in pitch and the vibrations will not clash—of course in such cases as this the harmonic background, or chord tones, must be the guide to the pedal unless some other motive or phrase influences manifest themselves as more important than a continuation of tone. In many cases, the "half pedal" will accomplish the purpose.

It is not too often that pieces of this practical nature are found. While the value as a study will be apparent to everyone, there is yet more than technics to be learned. There is a great deal of spirit and rhythm to be imbibed and withal one who attends carefully to the various nuances throughout the piece will certainly be better prepared to apply these niceties in other pieces.

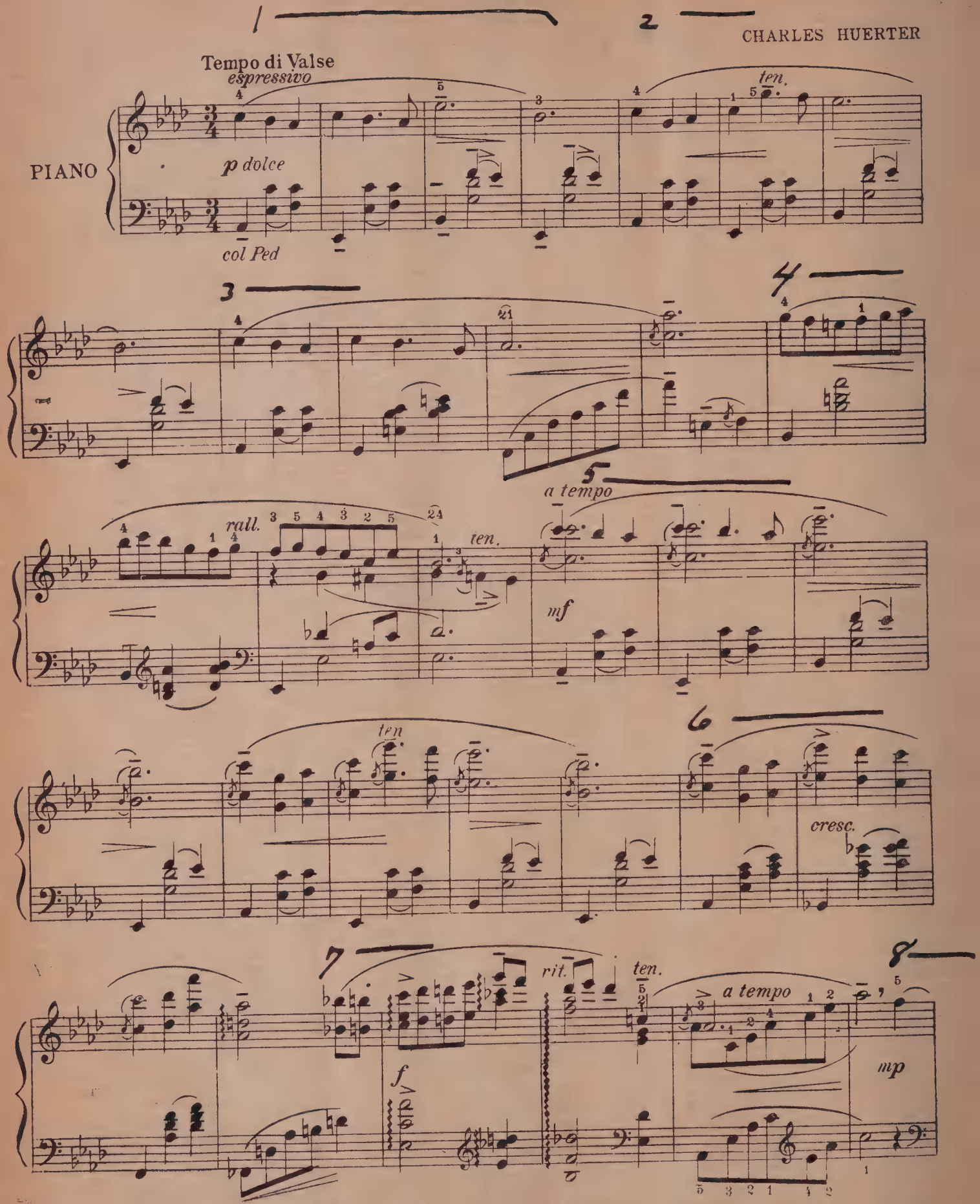
The second subject, or theme (8), separates itself into smaller units than the four-measure phrase, outlining motives of two measures. Two of these two-measure phrases, however, are to be so connected that the four-measure phrase is still the standard. This means that there should not be quite so much inflection between the motives as between the phrases. The second motive (9) is a direct melodic sequence of the first motive (8). It is followed by a second phrase (10) of uninterrupted movement for four measures, and again (11) employs the two-measure motive with a part of the former material elided in preparation for the still greater elision between this and the return (12) to the material of the second subject. With a bit different treatment, as to the order of succession the same material completes this second subject division, closing in the Dominant. A reversion (13) to the first subject entire completes the short rondo form in which the piece is laid.

It is not too often that pieces of this practical nature are found. While the value as a study will be apparent to everyone, there is yet more than technics to be learned. There is a great deal of spirit and rhythm to be imbibed and withal one who attends carefully to the various nuances throughout the piece will certainly be better prepared to apply these niceties in other pieces. That is, if one is able to play the many rubato passages, tenutoes, ritardandos, and the like, that are here indicated, and yet not cause them to sound overdone or ridiculous, they will have gone a good way toward a successful interpretation of many other works wherein these irregular practices of rhythm either mar or make an artist performance.

For Miss Leona Babcock

OLD LAVENDER

CHARLES HUERTER



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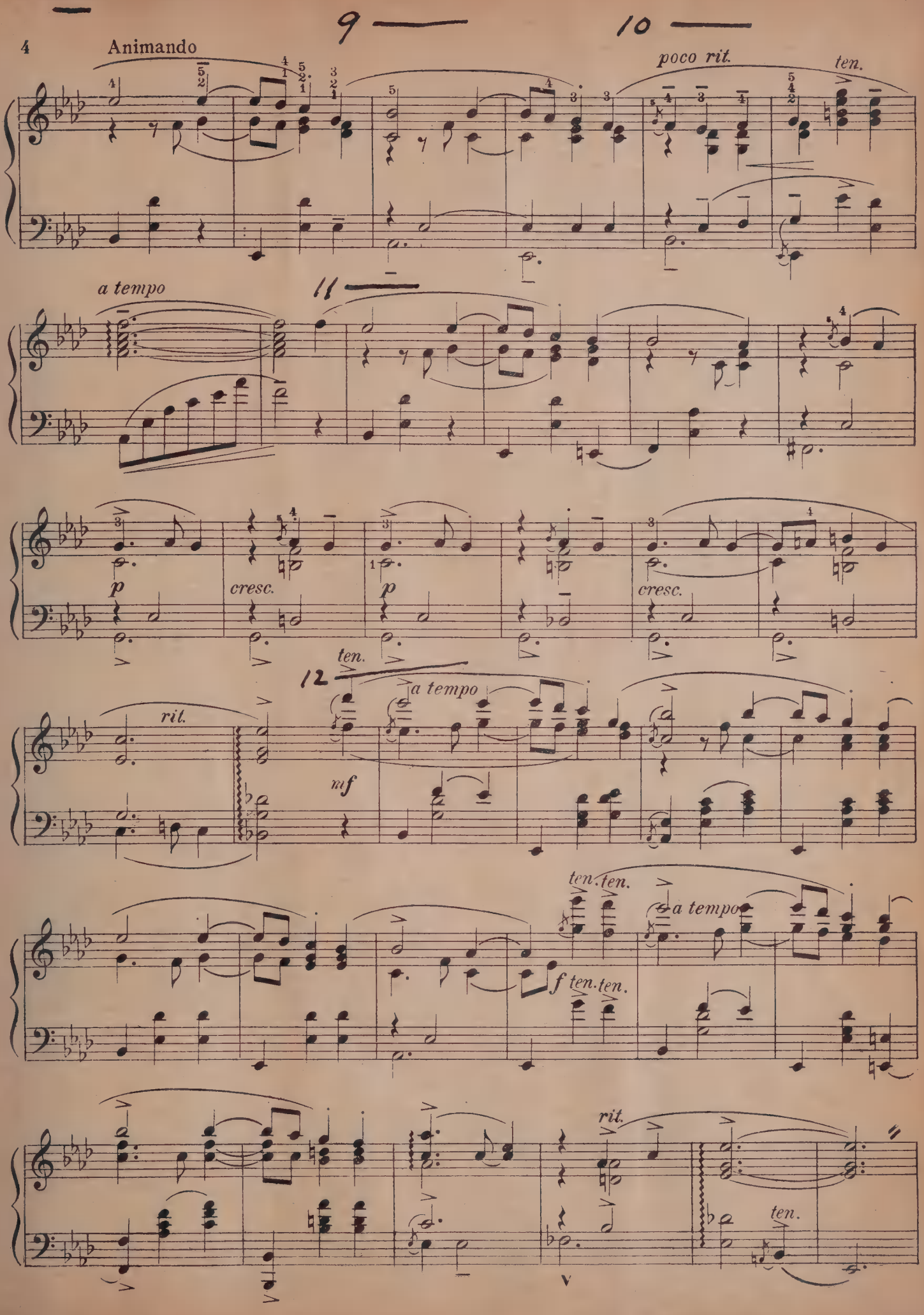
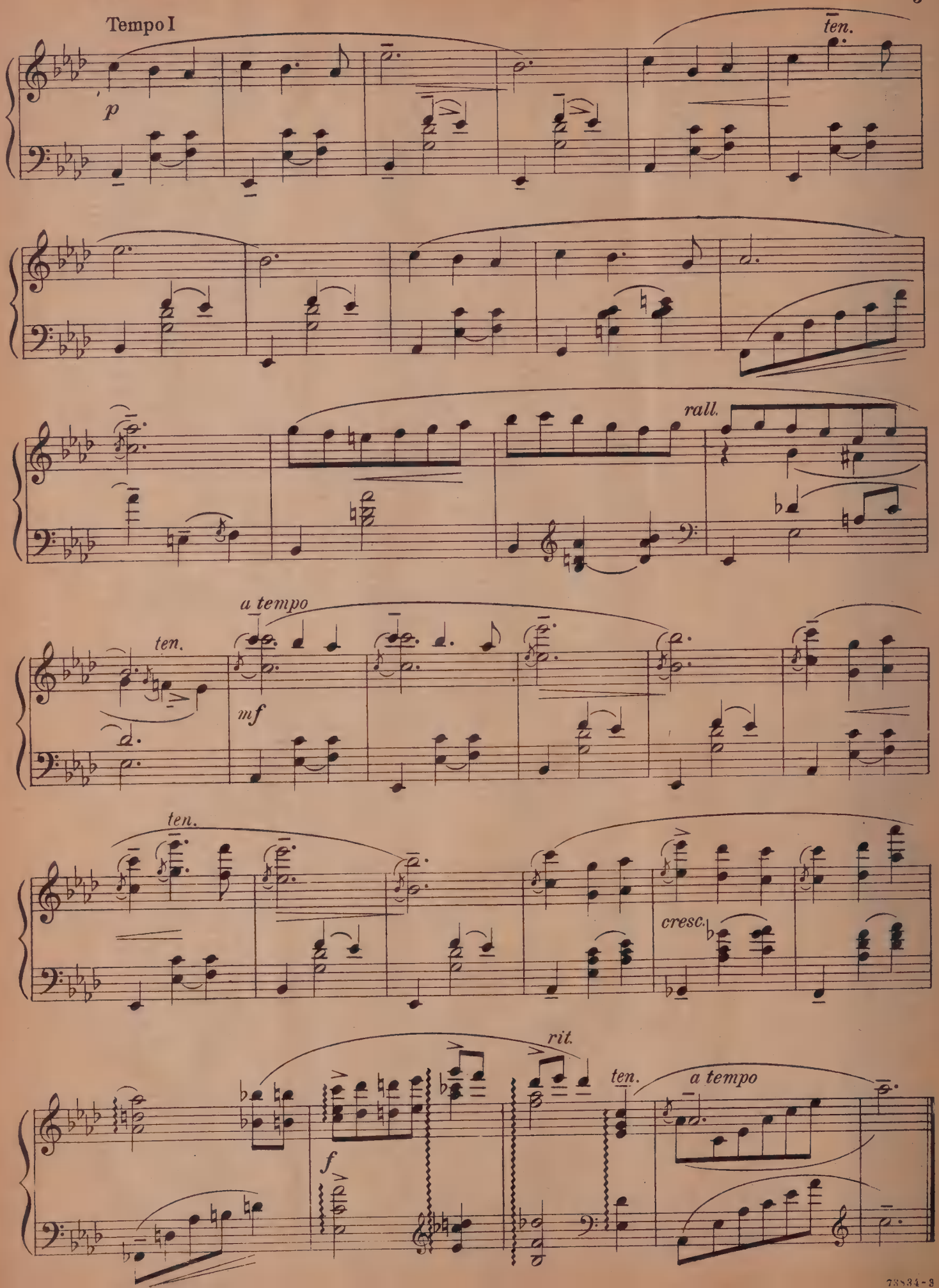

4
Animando
poco rit.
ten.
a tempo
cresc.
cresc.
ten.
a tempo
rit.
a tempo
ten. ten.
ten. ten.
rit.
ten.

13 —

5



A Real Pedal That Children Can Use

A Neat, Compact Device that Makes It Possible for Young Pupils to Use Both Pedals, and Thus Get the Most from Their Pieces

WHO remembers the unsightly, cumbersome box that some of us used to work the pedals of the piano in our childhood days? It was only the chosen few that had any device at all for the purpose, and the rest of us just had to wait until our legs grew long enough to reach the pedals. Until then we were denied all knowledge of tone color made possible by the use of the damper pedal.

Teachers will for this reason universally welcome a new pedal manufactured by Lyon & Healy, called the Junior Unfolding Pedal.

The Pedal Folded

The Junior pedal looks exactly like any other good pedal, but may be unfolded so as to present, in addition to the regulation pedal, a surface for the foot at a higher level. In the Junior pedal each level is instantly available, and each gives perfect control of the pedals. The Junior pedal in no way detracts from the appearance of the piano. This feature is important, because a pedal that is not instantly changeable from one height to another, or which mars the appearance of the piano at either height, defeats its object.

Every child should begin to learn the use of the pedal at the same hour that it begins to learn the keyboard. If a child does not learn to pedal properly in the beginning, it is almost certain to form the habit of not pedalling which will last a life-time. In fact it is almost impossible to eradicate the habit of poor pedalling.

> Good pedalling does not mean to place a foot upon the so-called loud pedal, and produce a confused riot of sound. It means to have the tone of the piano always under control. Every musical phrase calls for its own individual pedal effect. And with the pedal accessible to the child all of this becomes second nature.

Good pedalling does not mean to place a foot upon the so-called loud pedal, and produce a confused riot of sound. *It means to have the tone of the piano always under control.* Every musical phrase calls for its own individual pedal effect. And with the pedal accessible to the child all of this becomes second nature.

No one would think of teaching a child to write without teaching it to spell and to punctuate. The time for the child to acquire a realization of what the pedal means in its relation to the niceties of expression is in the first steps.

The extension feature of the Junior pedal keeps the adult part of the pedal new and bright, for children's feet have no opportunity to mar and soil the pedal as in the old style. Their little feet rest upon the second level, which folds away out of sight as soon as the junior has had his turn.

The Pedal Unfolded

The Junior pedal is said to operate with perfect ease at each level. A little child is as firm and secure in the control of the dampers as the grown person. Soon the little ears can begin to discriminate, and then the student will show a happiness in phrasing; and in a short time, even under childish fingers, the piano becomes almost as flexible as a human voice.

The pedal is to the piano what the bow is to the violin. When the child can use it, his piano has a personality, and the playing of the little one takes on a colorful charm.

A CONFAB CORNER

A Department for the Exchange of Ideas and Ideals, and Suggestions on Programs, Materials, and All Teaching Problems

MARGARET ANDERTON—In Charge

A Yule-Tide Message

"God rest you, Merrie Gentlemen, let nothing you dismay"—From a very Ancient English Carol.

THIS December of 1921 is opening up with a good many lugubrious faces, head-shakings, talks of "hard times", of depression, and other foolish and not very courageous ways of "facing the music", brought about by the underminings of the *Hymn of Hate*, which was never composed by either a Bach or a Goethe, nor yet a Martin Luther—of that we are very sure.

Music has a wonderful job to perform this December, and it behooves all of us, whether we are artists, teachers, students, musicians in the making, or already made and completely arrived, to put our brains and efforts forth as never before, and give a "Backing of music", with all the cheer and brightness this wonderful Art is so gloriously capable of engendering.

How to Do It?

Effort can be expended abundantly, even when the lavish use of money is not possible; and musical effort, I would like to remind you, has the undoubted result of helping him who gives, as well as him who takes. First, gather together your friends and organize now a weekly meeting for the learning and practise of Christmas Carols in your own communities. The organists are already at work with the Church music, and the words and music, both separately and together, of the beautiful old Carols can be had for a few cents, secondly, teachers of diverse branches of instrumental as well as vocal music, incite your pupils to focus on some especially choice number even though it requires particular effort to master. You will get some splendid results by fixing upon Christmas as the ultimate point for the demonstration of the student effort. Artist-pupils as well as the little school-girl and boy, will gain and give with equal profit from this plan. Another way —nowadays, almost everyone in the most remote country spot, as well as in the larger centre, is the happy possessor of some sort of reproducing musical instrument. Both mechanical pianos and phonographs have rolls and records of special Christmas music. Sort over your stock, send to your respective dealers for their new catalogues, gather together a suitable bunch of records, and call your friends and neighbors in for a delightful musical evening in Christmas week. You can get an immense amount of fun out of it, too, if you develop a Music Memory contest, with maybe a first, and a booby prize. Your merrie gentlemen guests mayhap will conceive the brilliant idea of bringing their laydies each with a lighted candle in hand, and signalize their arrival by concerted warbling of some of these dear old carols!

> Musicians and Music-Lovers, We must not lounge under our laurels of achievement; we must not leave it all to someone else to do, or to start things, or to carry on, or to finish things. In this Christmas music planning pitch in practically, and do it now. "Do your bit," that the country shall not be given over to the underminings of the barbarians of music, but that by leaguing yourself in no passive way with that music which can indeed lift us to great heights as well as cheer and make merry, we will make an allied drive for that nobly simple and delightful kind, and for the singing of the age-old Christmas Carols. So shall music take some of the dismay from the hearts of men, and mayhap bring from the souls of men to the soul of man that "rest and peace and goodwill message of God rest you, merry gentlemen, let nothing you dismay."

The tired business man, and there are many such these days, and the anxious-eyed, and the lonely-hearted, can all be reached and helped and cheered up both by taking part in, or by simply hearing sweet bright melodies, precisely familiar, gloriously simple, joyous in their steady pulsing rhythms, rolling forth, tootling forth, grinding forth (if needs be), rippling from fingers, and ringing from lungs and lips, but—Music, *let us have music* in some shape or form, with style or without it, in every home throughout the lands, on Christmas, 1921.

Musicians, you have "the goods", so take the initiative, and start the ball rolling. Music-Teachers, you have the *e-ducere* part, so provide the incentive and the suggestions, and music-students, give out that which has been put in, let your music be drawn forth and pass it on to the musically empty. Music-lovers, likers, or tolerators, will you please come in with your presence, your support and interested encouragement and active sympathy with the effort of those in your home, to help the musician make this not only a Happy, but a Musical Christmas, and—let nothing you dismay!

These are just a few suggestions and hints, for CONFAB CORNER, while more than willing to do the "tell how" whenever and however our readers request it, feels that there is such a high quality of ability and initiative among our subscribers, evidenced by the articles sent in for our *Contributors Column*, many of them so full of good ideas and of high ideals, that the carrying out and working out of details for music plans regarding this Christmas, are things which can be safely left in the hands of individual musicians who can study out and cope with the conditions at first hand, and as they exist in their respective individual circle or community.

Scattered over this month's CONFAB CORNER, you will find accounts of things done other Christmastides, which will point the moral and adorn the tale, somewhat, and spare you further editorial verbosity, from one who wishes you, each and all, a Happy *because* a Musical Christmas.

Little Children In Music

Tiny Tots Give Charming Music Tableaux

We selected from the *Child-song Book the "Birdies", the "Snowflake" and the "Mistletoe" songs. We taught the music first and the families helped out on learning the verses. The children went wild over the last song and were singing "tip-toe" all over the place. We planned out our "Pictures" carefully, but did not rehearse the children until the last, fearing to distract them from the singing. We roped off one end of the room for a "stage", placed the piano at the very back centre, and hung curtains across. It served for the second tableau (of the "Birds, when winter-time is near" verse of that Song). The front of our stage we decorated with flowers and foliage and set a huge clothes basket concealed by greens in the centre front, for the two children dressed for "Birdies on a *summer* day" to hop into. We dressed all the kiddies up to represent birds, using shaped brown crepe paper, improvised feathered head masks, etc.: One child, a delicate little blond, we dressed all in white, for she was for the "Snowflake" song. All the children sang, except at the "love-duet" when the two who hopped in the basket, piped alone, all again chiming in at the "Wee-tee-twee" part. For the last verse (the "winter-time" one), we utilized two different children, and got them "perched" on the Piano top (a Grand), and behind the curtains, which someone drew apart at the third verse. In our "Snowflakes" song, we utilized that same tableau, threw white sheets over our front floral decorations and glittery powder over the greens. In this song, all the children sang around the Piano, and out of sight, the curtains only parted enough to show the two "Birdies" and, suspended over their heads (very safely held aloft in the strong arms of its father, carefully concealed) was the white-clad child with angel wings. As they sang, this mite scattered confetti "snowflakes" with gusto, all over the two birdies! After that, we quickly cleared for the "Mistletoe song". Here the children "tip-toed" all round our "stage" in perfect time to their singing, and each carrying a sprig of mistletoe in their hands, with actions suited to all the verses. The whole thing took about twenty minutes, though we had to repeat it over and over, and it was hard to tell who enjoyed it most, the grown-ups, the audience, or the children. We only thought of it a week before we gave it, but it was really quite easy. We repeated it for charity later, and may do some more of the songs in the same book, or repeat our former "triumph" another Christmas time.

**The Child-songs mentioned here are published by Boosey & Co., New York.*

Suitable Gift Books on Music

Book	Author	Publisher
The Opera-goers Complete Guide	Leo Melitz	Dodd, Mead & Co.
The Lure of Music	Olin Downes	Harper & Brothers
Music Appreciation	Clarence Hamilton	Oliver Ditson Co.
A Quaker Singer's Recollections	David Bispham	Macmillan Co.
Overtones	James Huneker	Chas. Scribner's Sons

For Younger Readers

Young People's Story of Music	I. P. Whitcomb	Dodd, Mead & Co.
Story of Music and Musicians	L. C. Lille	Harper & Brothers
Prince Melody in Music Land	E. Simpson	The Childrens Bookstore, N. Y.

Opportunities

Wanted, an Organist

Thriving town (about 18,000), near Washington, D. C., wants an organist and choirmaster at once. A mixed Choir, new 3-manual Organ (electric power), teaching privileges, business chances. Male preferred, must reside, be an Episcopalian, or thoroughly experienced in that service. This is a splendid opening for a well-trained musician of force, tact, vocal training ability *plus* Organ recitalism, to build solidly. Write fully, details of training background, past and present experience, date of availability, salary expected. Personal data and application treated as strictly confidential. Address response to *Confab Corner Editor, The Musician, New York City.*

Wanted

Good Violiniste, also one Soprano (New York, Brooklyn) can obtain service one-hour weekly gratis, of Accompanist (first-class Pianiste, Classics) for mutual study benefit. Am stranger here. Write credentials to *Confab Corner.*

NOTE—There is no charge attached to this column (they are not advertisements, simply the resultant of Confab Corner's mail bag from all over the country). We consider them as OPPORTUNITIES which our subscribers are entitled to the exchange of, without pay. They are sifted carefully, printed only occasionally and after this Department has been most thoroughly informed, on both sides, of the need. No telephonic information is ever given out, nor do we accept OPPORTUNITIES to publish in any way but by informative writing sent by all interested in getting together for Music and for helpful development, financial or otherwise, according to the ideals of A CONFAB CORNER.

December Birthday Special

BEETHOVEN, born DECEMBER 17
K. MARIA VON WEBER, born DECEMBER 18
FRANZ ABT, born DECEMBER 21
ERNEST PAUER, born DECEMBER 21
TERESA CARRENO, born DECEMBER 22

Things Done With Music Last Christmas

WE HEARD THAT—

A Master Class of Pianists gave a high-class concert to a group of cultured persons unable to attend concert halls.
Group of Musicians visited Hospital.
Group of Musicians visited Old Peoples Home.
Portable Instrument Players went to Shut-Ins.
Carol Singing door-visits by groups.
Tiny Musicians gave Music Tableaux for Charity.
Home Musical Teas given for invited Lonelies.
Music Memory Contest held at Girls' Club.

WHAT ELSE HAVE YOU HEARD?

THE TEACHER OF SINGING

Learning to Sing from a Book

Two teachers of singing were discussing a book by a famous teacher of singing, the one claiming that it was a work of importance to teachers and singers, the other taking the opposite position. His view can be understood from his question, one that he considered unanswerable: "Who ever learned to sing from a book?"

The answer is probably not easy to give. But the teacher of singing of to-day knows that even if one cannot learn to sing from a book he can find in a well-written book, one that presents the experience of a successful teacher, and at the same time offers the conclusions he has drawn from those experiences, material of great value to him.

The foregoing is prompted by an examination of a book on singing, by a Philadelphia musician, which has recently come under the observation of the writer of this note.* The three qualifying words in the title make strong claims and if justified by the contents should be sufficient to cause a serious-minded teacher to examine the book. That is one of the points offered right here: Ideas are the things that are basic to success. This book has ideas. Therefore it is worthwhile.

It presents the fundamental principles of voice training through exercises and detailed statements as to the ways in which the exercises are to be studied and applied. Every teacher knows that an exercise, good in itself, may be poorly presented to a pupil, and thus prove worthless. This is a difficulty under which every author labors. He must abide by the understanding of his statement which a reader is able to achieve. If the words are well chosen, if the ideas are clear, if the explanations are simple and practical, he will have done good work.

Mr. Ferrari has told how he wishes the exercises used, he has given tests to determine if the student has done right, offered illustrations to show many points, and, above all, has laid stress on the importance of avoiding forcing and straining. If the writer of this were to suggest one point for criticism, it would be that the many diagrams showing the position of mouth, lips, tongue, and the other organs of speech, may lead the tyro to imagine that in singing a song he must consciously shape the mouth as word after word fall from his lips. We understand the author's teaching to be that purity and ease can come only from a correct adjustment, and that ease and fluency of diction come only after correct adjustment has become a matter of routine. The musical exercises contain all the elementary problems for a pupil to study.

Taken as a whole here is a book that a teacher should examine and then try out some of the suggestions with his pupils.

* Practical, Natural, Common-sense Voice Technique. By Guido Ferrari, 1714 Chestnut St., Philadelphia, Pa.

Repetition

The Bible warns us against vain repetitions and tells us that something more is needed.

This thought is the outcome of of an observation made in a studio building. The background is the story of a young man who was told by a teacher that he has the making of a good singer if he will persevere. Apparently he has no piano where he lives; perhaps he is in a boarding house which would be an unsympathetic environment for his practice. At any rate he uses a studio several evenings in the week and for an hour or two on Sunday for his practice.

And he does practice! He has fulfilled the injunction of his teacher. And he is an excellent example of the method of certain teachers which is that comparatively few exercises are necessary to produce a singer. During the past six months almost all of his practice has been on one small group of notes, a rhythmical figure in eighth notes, which may be expressed in the syllable notation, *do, re, mi, re, do*. This was repeated over and over with various vowels, singly and in combinations.

It may be that the young man cannot play even so simple a figure on the piano. At any rate he sings this exercise again and again and makes the change of pitch entirely without the instrument.

Just one question? Is it possible that any artistic result can come from so deadening a system?

The Secret of Singing

A book was published many years ago with a title somewhat the same as the above caption. And other persons have presented the secrets of singing. On one occasion the writer heard a parson who really couldn't sing a tune and couldn't hold the pitch in his portion of the musical service although he had been trying it for twenty years or more, this vocal failure said that he had been told by a certain celebrated singer that the way to produce the best tone was to press the tip of the tongue tightly against the roof of the mouth and the upper teeth and then say or sing, very sharply, "ning, ning, ning." This was varied occasionally by singing "noong."

Perhaps the celebrated singer told this to the reverend admirer with his tongue in his cheek, as schoolboys sometimes say things in derision. The parson seemed to prefer the somber "noong" and wanted the method used with boys of the choir.

TEW
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2:30
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THE ANTITHESIS OF MODERN METHODS AND NOT A THEORY OF MAN

Chorus Work

Have you formed an ensemble among your pupils? Any kind of a vocal organization will do, from a double quartet to a chorus of one or two hundred voices. The main desideratum is that you have arranged in some way to furnish to your pupils an opportunity to take part in vocal ensemble.

It should scarcely be necessary to remind the teacher that pupils like to sing together. And the incentive to be a part of an organization of good local reputation is a valuable one to a teacher who wishes to retain pupils for more than a year or less. Such a chorus is a good feeder for a teacher.

We all know that some teachers discourage their pupils from taking part in chorus work. But this usually applies in the case of a teacher who has allowed some other musician to get ahead of him in the organization of a chorus. An experienced, careful teacher knows what voices can do and he will not ask of a voice in chorus what he knows it cannot do in ordinary solo singing. All that he asks of his choristers is that they do not try to sing for everybody else in the group of singers. In fact the conservative director encourages singers to use about half their voice in ordinary rehearsing.

The People's Liberty Chorus

Meetings of the People's Liberty Chorus, L. Camilieri, conductor, will be held this season every Monday and Thursday evening at 8 o'clock in the auditorium of the High School of Commerce, 155 West 65th Street, New York City. The meetings will include the elementary classes for beginners, and the advanced and oratorio units, to which only qualified members are admitted. The following subjects are given at the meetings: Sight reading and singing, ear training, theory of music by means of songs and harmonies, voice training (individual and ensemble), special community sings, study of part songs, choral works, church and secular music, opportunities for solos, duets, trios and quartets, and song contests and distributions of prizes.

It is announced that the conditions for membership in this organization are the desire to learn, regular attendance at meetings, and readiness in national and charitable causes appealing to the heart and mind of the people. Each member pays a nominal fee of fifty cents a month, to cover expenses of music, service, printing and postage. Those desiring further information are invited to address the secretary of the People's Liberty Chorus, 246 West 73rd Street, New York.

New Flammer Catalog

In the foreword of the new catalog issued by Harold Flammer, Inc., music publishers of New York City, the following interesting statements are made:

The firm was established in June, 1917, since that time 3,316 compositions have been submitted, from which the pieces represented in the catalog have been chosen. The Flammer firm offers to send to clubs, schools and other organizations biographical matter pertaining to Flammer composers free of charge, and will arrange recital programs of any size or difficulty. The composers whose illustrations are printed in the catalog are Karolyn Wells Bassett, Charles Whitney Coombs, Reginald DeKoven, Henry Hadley, Sidney Homer, Charles Huerter, Anna Case, Frank La Forge, James H. Rogers, John Prindle Scott, John Philip Sousa, Harry Rowe Shelley, Bryceson Treharne, Harriet Ware and R. Huntington Woodman.

Events at Faelten School

During the past two months there have been two concerts at the Faelten Pianoforte School, Boston, Mass. The program of October 25th was given by Mary Connolly of the class of 1924, Cecile Dion, '24, Margaret Stock, '24, and Helen Demmler, '22. On November 9th the following students played: Eva Heller, '24, Dorothy Murphy, '24, Marie Burke, '25, Ruth Hersey, '24, and Anna Rodinsky, '22.

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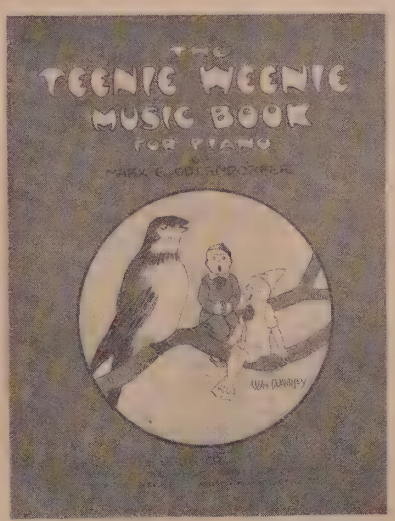

(Compositions of the second grade)

TO TEACHERS!

Suggest as the Most Suitable Holiday Gift Book for Young Pupils

The TEENIE WEENIE MUSIC BOOK

for Piano

Adorned with a cover printed in 4 bright colors, with six other drawings by the well-known Chicago artist, William Donahey.

CONTENTS

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2. The Lady of Fashion; Waltz
3. In a Little Canoe
4. The Twins' Lullaby
5. A Chinese Monday
6. The Minuet

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Madison Cawein

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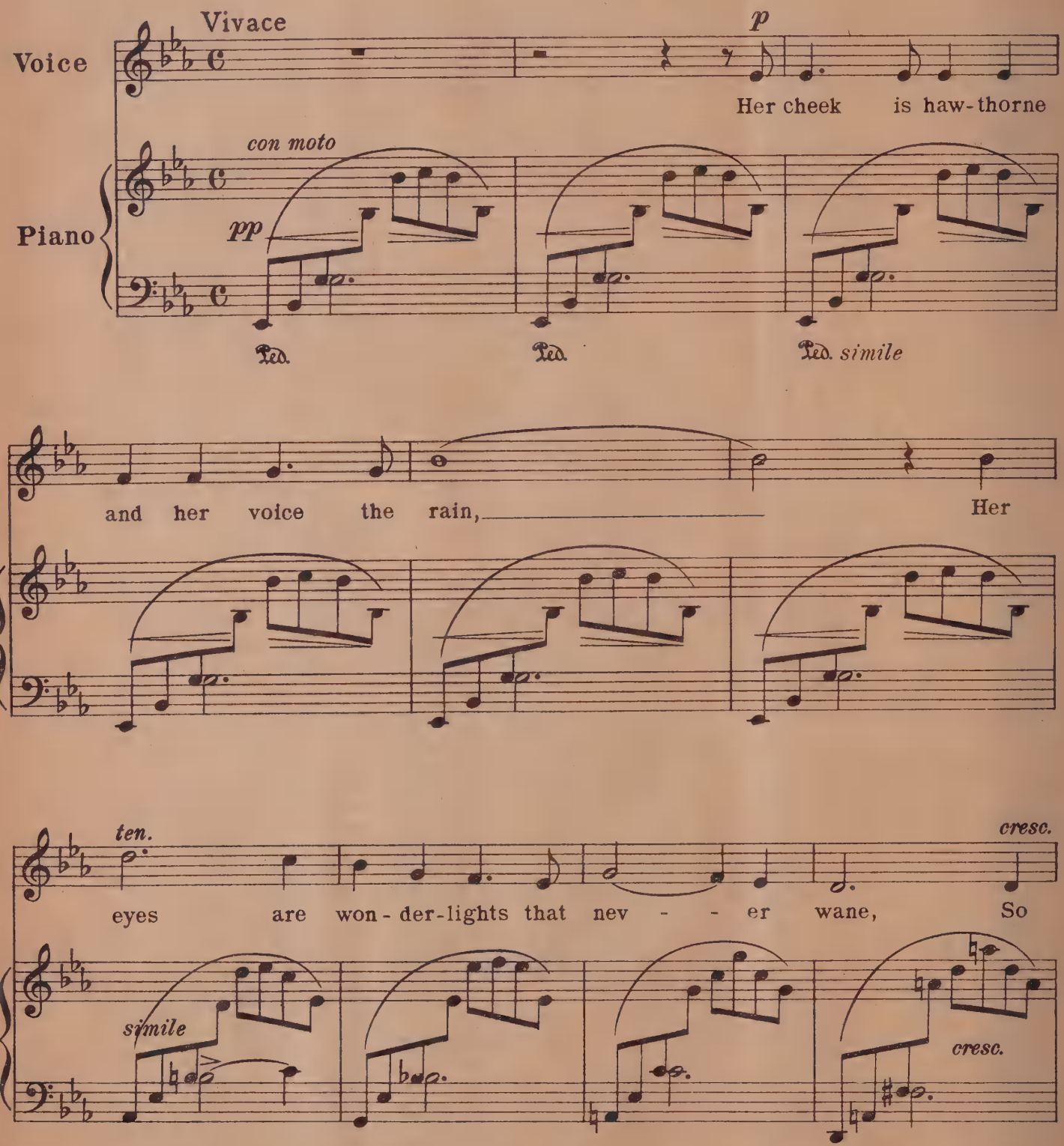

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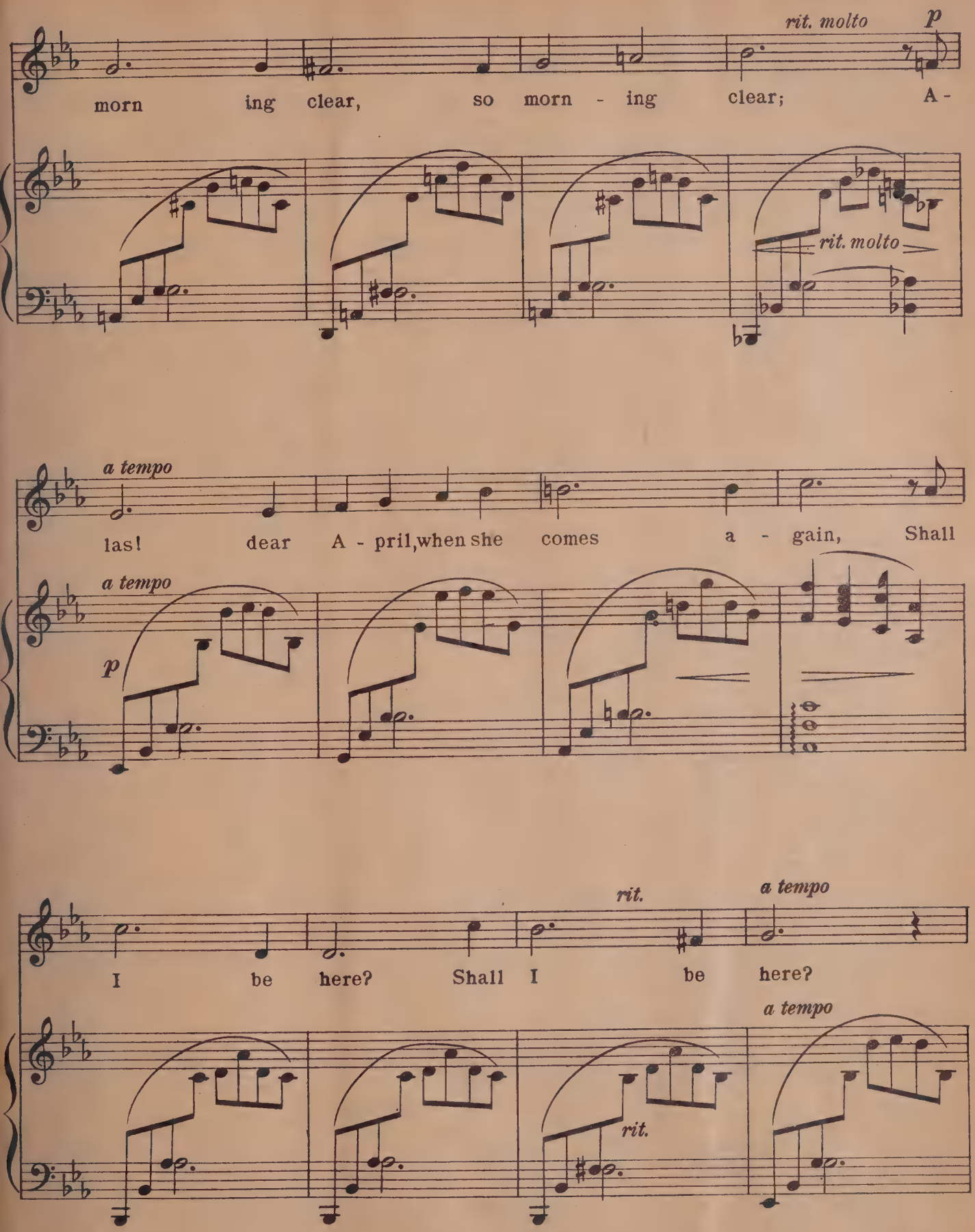
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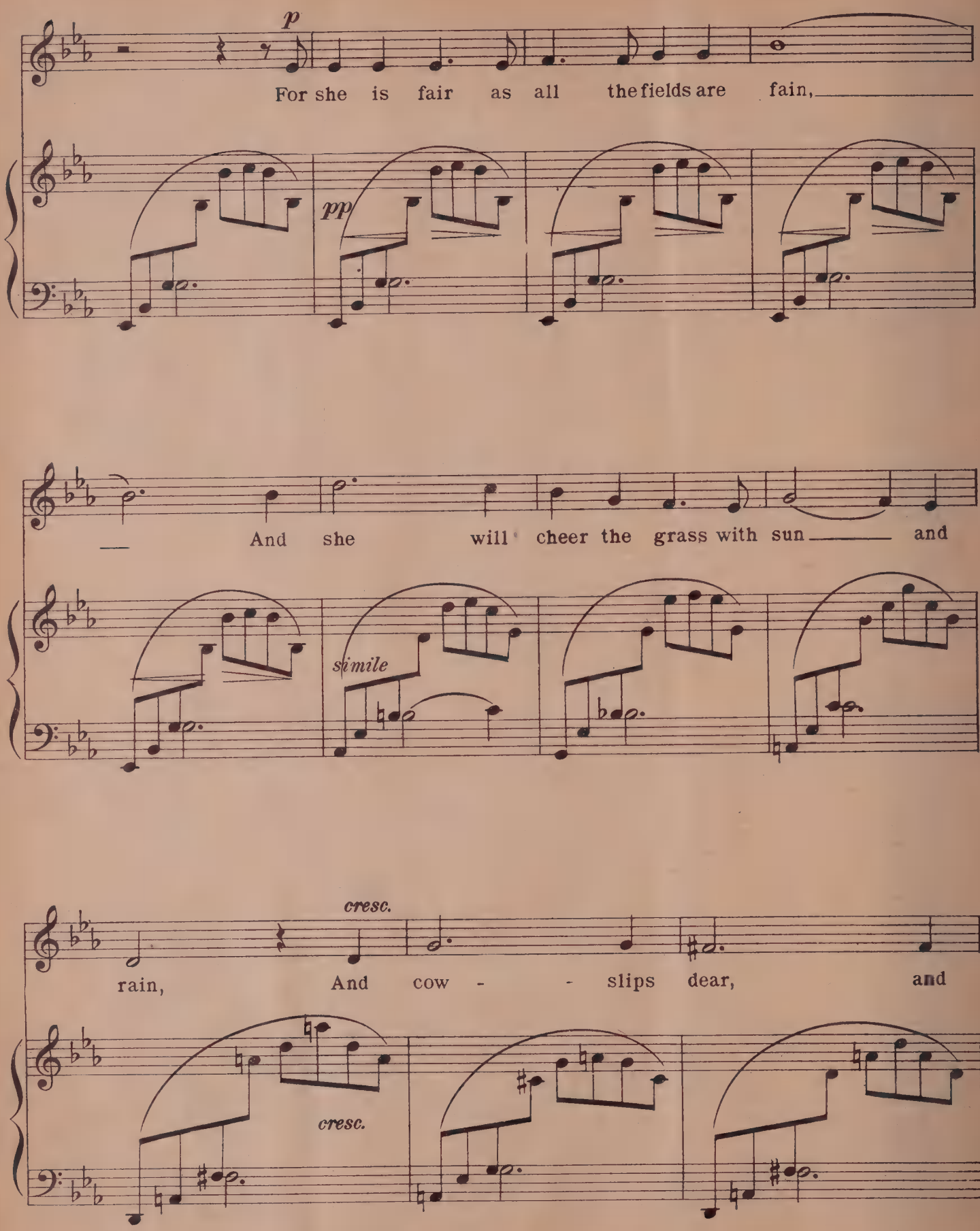
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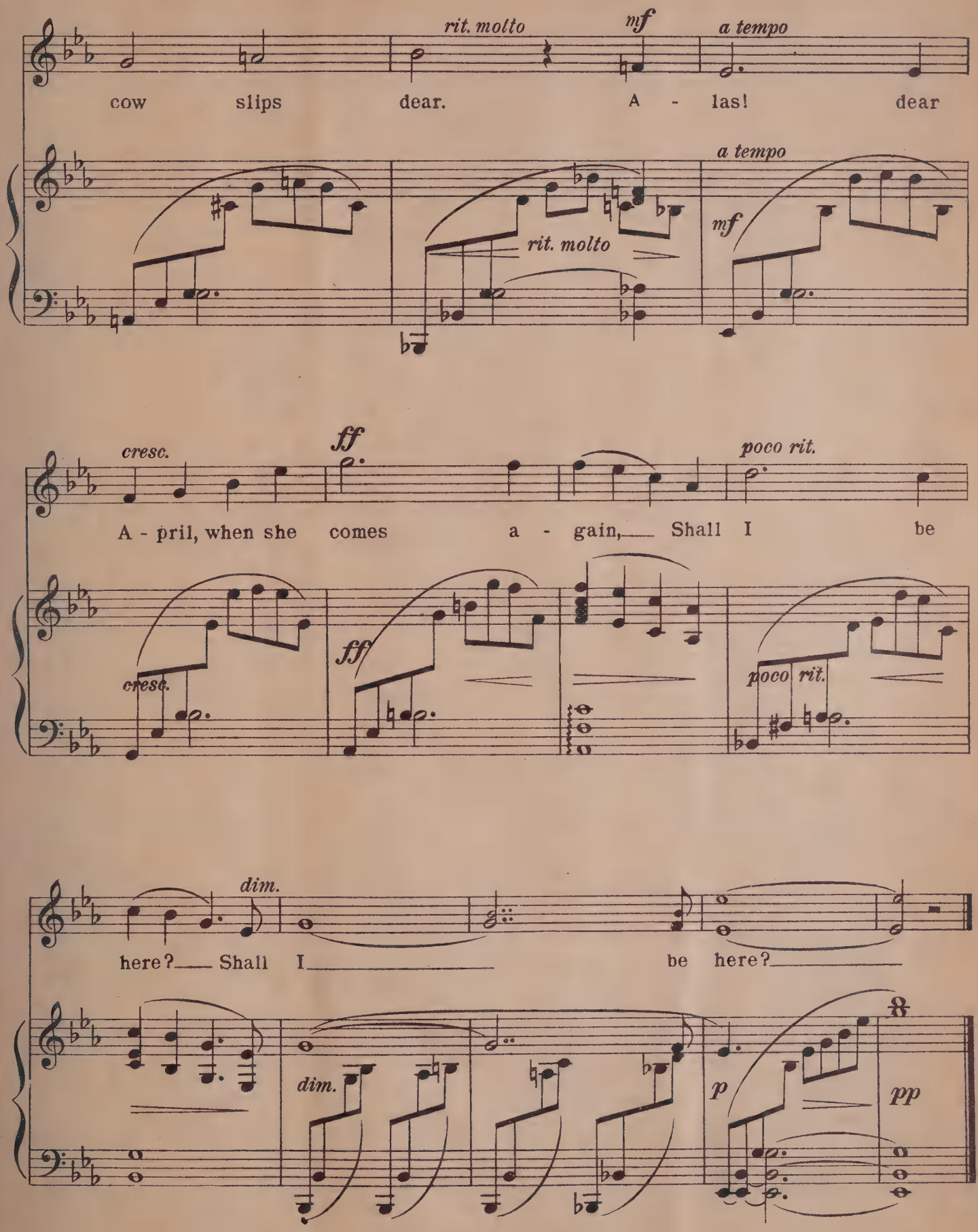
rit. molto
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poco rit.
A - pril, when she comes a - gain, Shall I be
cresc.
ff
poco rit.
dim.
here? Shall I be here?
dim.
p
pp

PIANO POINTERS

Studies of Moszkowski

Among contemporary composers for the piano, especially when it is a question of the production of brilliant works in the true piano idiom, probably no one stands higher than Moszkowski. And he has the unusual faculty of writing etude material so that it has the effect of a "piece" and of writing salon and concert music which has the value of etude material so far as the development of technical facility is concerned.

For this reason teachers and advanced pupils, as well as any one who is interested in technical training will want to look at these issues from the pen of Moszkowski.*

The first set has a motto "Per Aspera," which might be paraphrased in modern vernacular as "The sky's the limit," alluding to the fact that in this set of studies the composer has about covered all the important demands of the classical and romantic schools of piano playing. (We mention this fact for the reason that it does not touch the peculiarities of the advanced modernists.) Passage work of all kinds abounds, diatonic and broken chord figures, broken chord figures in octave successions, octaves, thirds, sixths, and other two note combinations, in many and varied successions, triplet figures, such as abound in the tarentelle, toccata-like figures, repeated octaves, thirds in alternation with broken octaves, held tones with the other figures playing intricate figures, five-note groups, broken octaves with a moving inner melody by the middle fingers, are but some of the material out of which the composer has built masterly and brilliant studies available not only for the studio but also for the concert platform. Several of them are evidently planned to go at top speed, marked *presto* and *vivo* in true Moszkowski style.

The set of twelve studies for the left hand alone are also for advanced pupils. We doubt if a pupil who has not at least a fifth grade technic can do much in the matter of delivering these studies effectively. Space will not permit a detailed analysis, yet a few points may be noted. Compositions for the left hand are of course somewhat restricted as to effective and practical forms, but in these studies one finds broken chords, two-note chord figures and successions, wide arpeggios, melody in two parts, supported by accompaniment figures, repeated notes, cantabile melody, big chords, octave successions, and wide skips. If a player is one of those unfortunates whose left hand is about a grade or so less skillful than the right, here is material to make them even.

In addition to the above we call the attention of our readers to something unusual in the way of educational material, especially valuable because it comes from the pen of so distinguished a composer as Moszkowski. It is a set of eight moderate-sized pieces** for four hands of which the teacher is to play the Primo part—or an advanced pupil, if preferred—while the Secondo part is within the playing ability of a good first-grade pupil. It is constructed on a five-note bass, that is the position in each piece is that of a five-finger exercise, no extensions, no contractions, no bothersome shifting of finger position. The difficulty will be mainly of tempo, and this will be under the control of the teacher.

The numbers offer unique value in that a teacher may introduce a nervous or young pupil in public with an easy part while the teacher's part adds something of real artistic and musical value, as in Melodie, Air de ballet, Berceuse, Valse, Tarentelle.

*15 Etudes de Virtuosite, Op. 72.
12 Etudes pour la Main Gauche seule, Op. 92. Enoch & Sons, London, Paris and New York.

**Le Maitre et l' Elèvé, Op. 96, Enoch & Sons, London, Paris and New York.

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The Boy Pupil

He is often a problem, as many teachers will admit. Those who have not had one or more boys in their classes have missed most interesting and worth while experiences. The present writer once heard a woman teacher say that she always felt a sense of pleasure when a new boy pupil was placed in her charge. She knew she was sure to have more calls upon her ingenuity than was the case with a girl.

Recently the writer of this note was talking with a young woman teacher who wished to discuss methods of procedure with a boy, the only one she has in her present class.

"I never had brothers," she said, "and I know nothing at first hand about boys. But I want to make good with that youngster. How can I get his interest? He prepares his lessons in a way but he has no real interest in his work."

Of course the one who does not know the boy can offer only general suggestions. It is not likely that a boy's interest can be established in his music unless some point of contact with music can be made, one that appeals to him. The teacher was asked what interest the boy has shown that is definite. Her reply was that she understands he is a good ball-player.

"Can you not work his interest in music by that means?" she was asked.

"But I don't know anything about base-ball," was the reply.

"Neither does he know much of anything about music. Yet you expect him to learn through your instruction. Perhaps he can be induced to tell you something about base-ball and thus open the way for you to get his interest in music in return," was a suggestion.

At the present time it is not possible to report progress in this matter but we believe it will come, if not directly in the way suggested in some other way growing out of the idea. If a boy has a strong interest in a subject approach the matter of arousing his interest in music by that subject. It may be worth your while to go to some trouble to post yourself on that subject enough to show the boy that you know something about his specialty, and that it is by no means "sissy" to study music. Sometimes a boy has been told such things, and in his secret heart he is sensitive to the criticism.

A Junior Course in the "Progressive Series"

THE problem of handling the very first steps in teaching is one of the biggest that ever confronts us. It is difficult to make our minds work as elementally as a child's and to pick out the particular facts that must be presented and understood first. Even when we have done this, it is hard to express these facts so that the inexperienced mind can grasp them.

This is one of the reasons why teaching "Systems" or methods, however cleverly compounded, so frequently break down in practice. They can't be used as they are written but need an almost limitless amount of adapting from the teacher himself. Hence hard and fast "methods" are losing their popularity, and "systems" that aim chiefly to supply principles and material are taking their places.

Teachers of piano the world over are familiar with the material published under the title of "The Progressive Series" by the Art Publication Society of St. Louis, and they know how it aims to put into effect this new spirit in a most practical way. Now there has been added to this material a "Progressive Series Junior Course" which, as a system of instruction for the very newest beginners, aims to solve for the teacher just the problems indicated above—what are the facts that should be first presented to the little student, and how shall they be presented? Here the teacher will find those facts laid out in the clearest and most logical form—pre-analyzed down to their final elements and the relations of these elements, and the whole matter so well digested and so succinctly and simply expressed that no child intelligence will have any trouble in understanding. For example the whole subject of "Grand Staff" is cleared up with this brief explanation "When we look at printed music for the piano we find it written on eleven lines called the "Grand Staff", or Great Staff. The middle line of the eleven (sixth from the bottom) is not printed unless we specially need it. When it is used we take only a little piece of it, just long enough for one note. This little line represents Middle C."

This course aims to present accepted fundamentals only, and not to impose any particular "method" that would in any way limit or restrict the teacher's individuality or the individuality of the student. But it does enable the teacher to systematize his work, and to carry it along on the lines of the most modern practice, so that at any time its results can be checked up and the pupil's progress and standing can be accurately measured. This is of course extremely important in these days when music is being taken into the schools as a regular study and must be measurable in the same way as study in arithmetic or grammar.

This course aims to present accepted fundamentals only, and not to impose any particular "method" that would in any way limit or restrict the teacher's individuality or the individuality of the student.

Yet on such subjects as "weight playing" and "relaxation" the teacher will find just what is needed to put the newest ideas clearly before the small pupil.

Here, as in all Progressive Series material, the study of piano playing is considered to include *all* music at each step. So each lesson has four parts—technique, theory, dictation or ear training, and recitation. In this way the pupil is not concentrating on performance alone, but is getting a complete understanding as he goes along. This application of the principle of co-relation carries the student ahead with a complete knowledge of the art so far as he has gone, and does not leave the vitally important matters of history, theory, form, etc., to be carried in suspense as troublesome questions to be answered only in maturer student years, or perhaps never. The "recitation" feature is highly valuable, because it results in an accurate record of what the student does or does not know. With each lesson in the course comes a sheet of printed questions with spaces properly arranged for the answers. Parent, pupil and teacher know what has been achieved after such an examination.

The course as at present issued consists of eighteen lessons, divided into two sections, with a review examination at the end of each. The first section takes the student up to a consideration of "tone" and dotted notes and marks of expression. The second section ends with an explanation of scale playing, and general rules for scale practice. The rules for scale practice are a fine example of the directness and neatness of the writing. They are evidently the condensed experience of many talented teachers, and bring to mind the fact that Leopold Godowsky is editor-in-chief of the Art Publication Society and has as his assistants in the preparation of the issues, such men as Arthur Edward Johnstone, E. Stillman Kelley, Emerson Whithorne, Josef Hoffman, and Emil Sauer.

"The Junior Course" only lays down principles, and includes only illustrative fragments of music. Teachers who use the course will naturally make use of the individual pieces issued in the Progressive Series, which provides the proper studies as well as the suitable compositions to be used at each step. The issues of the Series offer a wide choice in every grade to suit the individuality of the pupil, and each issue is edited in the same spirit as the Course, teaching suggestions on technique, theory, harmony (or biography), as well as a brief set of examination questions, being an integral part of the published composition.

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Conservatories, Schools and Studios

Recitals at American Institute

Among the fall recitals at the American Institute of Applied Music, 212 West 59th Street, has been an informal recital on October 28th at which a program was rendered by the Euphonic Trio, several of the pupils and faculty members. The trio is composed of Miss E. E. Smith violin, Miss C'Zelma Crosby, cello, and Miss Alice Nichols, piano. This ensemble played the Mozart trio in G, the Schutt trio in E minor. Miss Margaret Spotz played with Miss Kate Chittenden, the dean of the Institute, numbers by Rameau-D'Indy, and Brahms, Miss Elizabeth Bloch sang songs by Phillip and Lehman, Miss Elizabeth Gerberich played the Viotti Concerto, No. 23, and Salvatore Feldi sang an aria from Tosca.

Harry Cumpson gave a piano recital at the Institute, October 31st, and played works by Haydn, Franck, Chopin, Rachmaninow, Arensky, Palmgren, Scriabine and Liszt.

Boone Teaching in New York

James Boone, the well-known tenor, in addition to his regular church work, is this season accepting a limited number of pupils, at his studio in Carnegie Hall, New York. This studio is also used by Tom Daniel, basso and church singer; Arthur Woodruff, choral director and voice instructor; Margaret Anderton, pianist and lecturer, and others.

Schoen to Lecture at P. M. I.

Dr. Max Schoen has been engaged by Pittsburgh Musical Institute to give a series of seven lectures during the present musical season on topics of special interest to teachers and musicians. Three lectures will be devoted to "The Psychology of Musical Talent," three lectures to scientific tests of the singing voice, and one to musical appreciation. Dr. Schoen, who has a national reputation as an investigator of these subjects, has recently been associated with Dr. Carl Seashore at the University of Iowa in special study of the voice from a scientific standpoint.

Pending completion of the new recital hall at the Institute the Institute Recitals have been discontinued.

The Composers' Music Corporation, of New York City, has recently issued three compositions by Gaylord Yost, who heads the Institute's violin department. Two of these compositions are for the violin—a prelude and a "Song and Dance"; the third is a "Prelude Solemnelle," for piano.

Diller-Quaile Music Studio

The recently issued prospectus of the Diller-Quaile Studios, 59 East 75th Street, New York, announces that the courses under the direction of the Misses Angela Diller and Elizabeth Quaile will be conducted from October 10 until May 27. The theory courses are conducted by Miss Diller, and include classes in elementary and advanced harmony, analysis and counterpoint; normal work with teachers; classes for children in rhythmic work, singing, ear-training, and piano sight-reading, and a course in musical appreciation and the study of symphonies. Miss Quaile will conduct the piano courses, which include the teaching of advanced piano students; coaching for concert work; and interpretation class for advanced students, to which auditors are admitted; and a normal class.

Boston Flute Concert

The Boston Flute Players' Club gave an interesting concert at the Boston (Mass.) Art Club, October 30, 1921. The programme was arranged by Georges Laurent, musical director of the club. The assisting artists were Miss Christabel Hamilton, soprano; Malcom Lang, pianist; Daniel Kuntz and Fernand Thillais, violin; Louis Artieres, viola; Georges Miquelle, cello; and George Laurent, flute. The other flute players were Verne Powell, Howard Worthington, Walter Knight and John MacKnight.

The program included works by Arthur Foote, Resphigi, Leroux, Max Reger, Jean Baptiste Loeillet, and Kuhlau.

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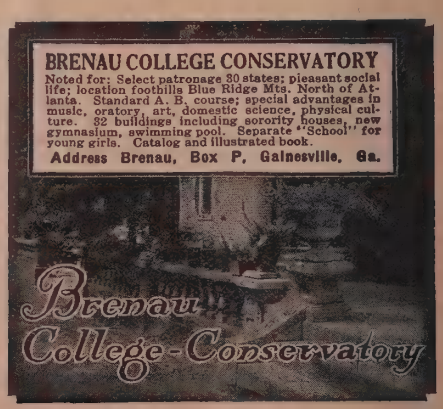
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Kriens Gives Recital

Christian Kriens, violinist, well known as a violin teacher, and founder of the Kriens Symphony Orchestra, gave a recital in Aeolian Hall, New York, October 22. Mr. Kriens' program was of a difficult and taxing character, including Bach Chaconne, selections by Haydn, Gluck and Beethoven, and several compositions of his own—*Chimes at Eventide*, a *Dutch Dance*, and a transcription of a theme from the opera *Manon*. Mr. Kriens impressed his audience with his mastery of technique, and the vigor and steady poise with which he rendered his program.

Band Courses at Columbia

Edwin Franko Goldman, conductor of the Goldman Concert Band, and director of the summer band concerts at Columbia University, has been appointed to conduct a course in band music and band playing at Columbia University, New York City.

The course is open to all players of wind instruments who have had a sufficient amount of previous instruction on their respective instruments, and who are desirous of acquiring practical routine and experience in band playing. It is proposed to create eventually a full-sized concert band, which will be capable of studying and performing the works of the masters, as well as all other standard music. As part of the course concert appearances will be arranged for at the University as soon as the band has made sufficient progress. The band will be known as the "Columbia University Student Band." Students desiring to take this course are required to enroll at the office of the Registrar, Room 315, University Hall.

Heidelberg Christmas Catalog

A useful catalog has recently been issued by the Heidelberg Press, music publishers of 15th and Race Streets, Philadelphia, which contains sample pages from publications of the Heidelberg Press for 1921 Christmas Services, comprising compositions, compilations, or arrangements by C. Harold Lowden. A note at the foot of the catalog's title page gives the following advice: "*Discriminate*. Get the habit of selecting your services on merit. Try them all then select the one that best meets the needs of your school. Don't select hazardly but carefully—thoughtfully—prayerfully."

Teacher's National Convention

The 1921 Convention of the Music Teacher's National Association will this year be held in Detroit, December 27th to 30th. Although the program is still in the process of formation, it will be of worth while interest, and one to be remembered by all who attend. The schedule of meetings is as follows:

DECEMBER 27th—
Meeting of Past Presidents.
Discussion and a dinner.

DECEMBER 28th—
9:30 A. M. Convention proper opens—Registration.
10:30 A. M. Papers.
12:30 P. M. Luncheon, Hotel Statler Ball Room.
2:30 P. M. Papers.
7:00 P. M. Banquet, Prominent speakers, including Edgar Guest, Detroit's poet; Music by the Orpheus Club, Detroit's foremost men's chorus, under direction of Chas. Frederic Morse.

DECEMBER 29th—
9:30 A. M. Papers.
12:30 P. M. Luncheon, Hotel Statler Ball Room.
2:30 P. M. Papers.
8:00 P. M. Organ Lecture Recital (Organist to be announced later), St. Paul's Cathedral

DECEMBER 30th—
9:30 A. M. Papers.
12:30 P. M. Luncheon, Hotel Statler Ball Room.
2:30 P. M. A trip through Ford Factory.
8:00 P. M. Out-of-town members of the M. T. N. A. to be guests of Ossip Gabrilowitsch and the Detroit Symphony Orchestra at their concert at Orchestra Hall. Convention officially convenes.

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SCHOOL MUSIC

HOWARD CLARKE DAVIS, *Assistant Editor in Charge*

N. Y. State Meeting

ONE of the first state meetings to occur each school year is that of the New York State Teachers' Association. Meet at the same time and as an affiliated section of the larger body is the New York State Music Supervisors' Association. These meetings which are held in rotation in Buffalo, Rochester, Syracuse and Albany bring together some five or six thousand teachers from all parts of the state and are of very definite value to the teachers, superintendents and state department of education in formulating new educational policies. This year the meeting is in Buffalo for three days, November 21, 22 and 23, at the time *The Musician* goes to press.

The supervisors' section is scheduled to meet informally on Monday afternoon for demonstrations of Arthur J. Abbott, the Buffalo supervisor. The schools are open for visiting in music the entire day, but there will be these special demonstrations in the afternoon.

On Tuesday the association considers at both the morning and afternoon sessions those problems having to do particularly with high school work and the training and licensing of supervisors. Previous to and following each session Mr. Abbott has arranged for his high school glee clubs and orchestras to present short programs illustrative of the work being done in their schools.

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EMIL ASCHER
1155 Broadway New York

At the morning session, Dr. Chas. F. Wheelock, Assistant Commissioner of Education for Secondary Schools, is to speak to the supervisors on the high school courses and the regulations and requirements for the special music diploma. The proposed resolution of the association that Counterpoint be abolished as a high school subject and that "Form and Analysis" be changed to a two years' course in Music Appreciation will be thoroughly discussed and action taken thereon.

In the afternoon Dr. George M. Wiley, Assistant Commissioner for Professional Education, is to speak on the training and licensing of supervisors. At present, the requirement for a special teachers' license provides for a high school diploma or its equivalent and two years in an accredited school specializing in Music. For some time the entire matter has been handled in a somewhat loose manner and Dr. Wiley is giving a great deal of his personal attention toward making the requirement mean something.

That considerable misunderstanding exists there is no doubt. The fact that the great majority of supervisors now teaching and in training received their entire training in summer schools complicates to some extent the interpretation of the question. The disposition at present seems to be to credit two summers' work as one full year. Under this regulation, only such schools as provide four years' work, each having four courses or subjects can have their graduates credited. One surprising phase of the problem under the new regime is the attitude that no matter how expert a musician may be, possibly having studied many years under private masters, he cannot teach in New York State unless he has actually spent two years in one of a list of twelve accredited schools. Furthermore, he cannot take examination but must actually have pursued each subject a given time. A hypothetical case might be that Elman could be secured by the City of Albany to take charge of the instrumental work in its schools. Upon application to the state department by its superintendent for certification of Mr. Elman, he would be told that inasmuch as Mr. Elman had not attended two years in one of these schools he could be granted only a temporary certificate to teach music. To the question whether Mr. Elman could pass off the conditions by examination, the answer would be made that two years' actual residential study was required. For instance, Mr. Elman might be one of the editors of a text on harmony used in one of these schools. He could not be allowed to take an examination in that school in harmony in order to use the credit for his license.

The writer desires to state in the strongest terms that Dr. Wiley has shown the finest spirit of cordiality in discussing this question with the supervisors, and we are sure that his efforts to have the qualifications of supervisors kept on a high plane will have the support of every musician. It is hoped that when the matter is finally adjusted such cases as the one discussed will receive a more elastic treatment. The discussion at the Buffalo meeting will at any rate clarify the matter in the minds of all concerned.

The New York State Supervisors' Association was organized three years ago at Albany. Arthur J. Abbott was the first president and Howard Clarke Davis, of Yonkers, is the president for this year. Mrs. Bertha D. Hughes, of Utica, is the Secretary.

Pennsylvania

A movement, which in years to come will be recognized as that having the greatest breadth of vision and the greatest scope of any in the history of school music, has been inaugurated in the state of Pennsylvania under the skillful direction of Dr. Hollis Dann, the State Supervisor of Music.

While too much cannot be said for the fine organization and planning of Dr. Dann, it cannot be gainsaid that fortune has attended the movement largely because of a friendly governor of the state, an enthusiastic State Superintendent in Dr. Finegan and a friendly legislature. It is sincerely to be hoped that changing per-

sonnel and political expediency will not bring cold feet in to chill what should be the most wonderful demonstration of school music in this or any other country.

Briefly, Dr. Dann's plan includes:

1. A State Director of Music with several Assistant Directors with powers and equipment equivalent to other bureaus in the Department of Public Instruction.
2. Uniform required courses of music in the thirteen normal schools, each in charge of a superior teacher receiving a salary commensurate with the importance of the work to be accomplished and sufficient to attract efficient supervisors.
3. A minimum stand of qualification for teaching music in the public schools, for supervisors and for grade and rural teachers.
4. Summer music courses in the normal schools for grade and rural teachers.
5. Music in every high school.
6. Credit toward high school graduation for school courses in music and for approved study of music with outside teachers.
7. Systematic organization and promotion of Community Music in all parts of the state.
8. Music in every elementary school, including rural and village schools.

Those familiar with school conditions will be struck with the fact that there are very few new ideas included in the plan. The plan, in a way, is not the remarkable thing about the movement. Rather, it has been a case of putting Move in movement. If Dr. Dann, backed by Dr. Finegan can require—and get all that is in the plan as outlined Pennsylvania should stand preeminent among our states musically. It is all a case of how mandatory the thing can be made from the state department. It is the belief of the writer that it will be put across. It ought to be.

Speaking with the utmost frankness, the opposite has been the reason why music has not already taken the place it should in schools. In one of the largest states, which shall remain unnamed, there is a state department of education and furnishing a detailed course in music for the guidance of its schools. It is a well known fact that few take advantage of the courses of study and many that do so in a more or less perfunctory manner, for the reason largely that the state authorities haven't the authority to say *Thou Shalt!* Early in our country's history the principle of "No responsibility without corresponding authority" was supposed to have been settled. We believe that the reason why Pennsylvania is going to succeed in this thing is because its officials will be given the right to say *Thou Shalt.* Let them say it with a smile on the face.

New Publications for School Use

An Orchestral Series

One of the most significant contributions to the literature for the modern school orchestra is the series published by the Oliver Ditson Company and edited by Dr. Louis Adolphe Coerne. The Philharmonic Orchestra Series, from the supervisor's standpoint, is conspicuous for one great excellence—it has a conductor's score.

Another great feature of distinctive excellence is the fact that each number is completely fingered for both the beginner and the more advanced student, thereby preserving all the interest of the original selection. Adequate cues are indicated for the entrance of each part; comparatively short bowing phrases are indicated in all string parts together with the essential up and down markings. In short, it is evident that the attempt has successfully been made to anticipate any difficulty which might occur in the rehearsal room.

The Series includes numbers by Cadman, Grant-Schaefer, Martini, Manney, Bach and by Dr. Coerne himself, all of which are of the highest interest and excellence. Specifically, we would like to speak of the "Exaltation" of Dr. Coerne. It is a number of the greatest beauty for any orcehstra, but for emotional content we have never seen a greater reaction on the part of a school orchestra than to this number, it being repeated again and again in program.

In the prospectus accompanying the Series, reference is made to the fact that the conductor's score is of great value in the study of music appreciation. It is to be hoped that the publishers will see their way clear to giving us much of the standard orchestra literature in this way, the symphonies, overtures, string quartets, etc. In this connection, we would like to suggest that for general purposes as well as for purposes of music appreciation it would be of more value to actually number the measures of each selection at every fifth measure than to follow the plan of numbering these sections which contain a given number of measures. What is wanted actually is measure fifty-six, not section fourteen, isn't it?

Our concluding thought in regard to the Series is the fear that the publishers will not carry on the work to the extent that supervisors would like to see them. The thing is nothing short of epochal and we look to the Ditson Company to see that we are supplied with a large list of this material.

"In Music Land"

It is comparatively seldom that our attention can be held by the appeal of the numerous amateur "plays" which are circulated with such perennial amplitude. Especially is this true of the play to which music may be attached. When such a thing does happen that a good one comes to light we feel a duty to help uncover it.

A little play, "In Music Land" by Alice Whitney Brockett and published by the Walter H. Baker Company of Boston, has come to our hand and we are glad to pass it on to supervisors as one which they will find available for use in their grade schools as a means of stimulating the interest of their children in Music.

So many times the dialogue in these plays is poor to the point of inocuousness, but we find in "Music Land" speaking parts of piquant interest, real humor and subtle wit. The costumes, properties and setting are of sufficient simplicity to admit of playing by almost any school and at the same time retain all of the interest of a larger performance. The choice of the various musical numbers is good and the play may be followed by a short concert by the assembled actors. It might make an excellent introduction to a music memory contest.

IN THE CONCERT HALLS

Conducted by Gilbert W. Gabriel, Musical Editor *New York Sun*

THE winter of our discontent is foreshadowed by forty-one concerts and recitals in one week, thirty-seven in another, forty-nine in still another. October 15th to November 15th has built up, in one month, a tower garrulous with every sort of instrument, every civilized tongue, orchestral, operatic, choral, as quarrelsome in competition as any Babel. All of the symphonies have now been heard from; the Metropolitan has begun its season in Galli-Curcian glory; the famous soloists of yesteryear have come back full-grown, trailing along and ever hopeful trail of debutantes behind them.

It was inevitable that there should be a large number of Central Europe's best known artists flocking here to celebrate disarmament. It is more curious that, out of these, the chief should be violinists who, having served their terms as infant prodigies, are returning in the guises of mature, full-powered artists. The day of the boy-violinists, of the young Jaschas, Saschas and Mischas who were last year's rule, is over. We have reached a new cycle of Kreisler's more true contemporaries. Bronislaw Huberman, Ferenc Vecsey—both of whom were here as boys, half a generation or more ago—and Telmanyi, for instance. All fine musicians, these, whose talents Time has tempered and rubbed to a round warmth.

The climax of the month was doubtless Richard Strauss's return, followed soon thereafter by his first concert with the Philadelphia Orchestra in Carnegie Hall. Foremost of visitant composers—and there are many now in America—the distinguished Dr. Strauss enjoyed a hearty triumph, and gave back the enjoyment doublefold. The impression he made on those who were fortunate enough to interview him, the day after his arrival, was that of a big, sure master, human, humorous, genial, intellectually curious, positive and strong. He has grown thinner of face, particularly of hair, since he was last here in 1904; is still—especially when on the platform—mild and staid of demeanour. His concert, the first of a series of his own compositions, was nevertheless thrillingly conducted. He proved to be a leader of sincere, straightforward, anything but theatrical methods. The Philadelphia Orchestra is, of course, almost conductor-proof. But Dr. Strauss interpreted his three tone-poems, "Don Juan," "Till Eulenspiegel," and the "Sinfonia Domestica," in such novel wise as to bring out their clarity, the marvelous contrapuntal possibilities, the proper relation of brasses to strings better than ever they have been brought out here before.

Mr. Henderson, in the *Herald*, reported having heard the lady behind him complaining, "Oh, it isn't half loud enough!" It was, as a matter of grateful fact, the first time Richard Strauss has not been interpreted as a long, loud, maniacal scream to the housetops from beginning to end. Old time Mozartians, who admitted having found some fun in "Till Eugenspiegel" for some begrudging years, suddenly discovered in the next morning's papers that there was more than that—a real, tangible beauty—there. Dr. Strauss, it seems, had to appear here as his own prophet.

Richard Strauss

All the symphony orchestras to which New York is slated regularly to listen have given already more than one concert. The Bostons have come back with Monteux again at the frankly makeshift helm; the Philadelphians have played twice on their own account, not to speak of the Strauss series, but with Stokowski again poetic, rhapsodic, not always masculine in his interpretations and conductorship. The Philharmonic, now combined with the National Symphony, and employing practically all of that defunct organization's strings, while retaining most of its own wind instruments of last year, ushered in a crowded season with a traditionally bad performance of the Beethoven Fifth, and has gone on with blissful, Stranskian transgressions ever since. Its first concert was notable for a novelty in the shape of a prelude and fugue by Daniel Gregory Mason, for piano and orchestra. The solo part fell to John Powell, redoubtable innovator and friend of the composer. Professor Mason, distinguished as a teacher, critic and author of many books on music and musicians, wrote in this work what was probably his most elaborate and ambitious composition. It is one to interest expert musicians more than an emotional public, and is worked out with a super-professional dexterity.

The New York Symphony has likewise reached high meadows of music by this time, under the guidance of Walter Damrosch. The beginning of its season was marked, too, by a novelty: a thousand dollar prize symphonic poem by Louis Gruenberg, called "The Hill of Dreams." Mr. Gruenberg is still young, but he has already learned much from Busoni and other eminent teachers in Europe; he took for his text a simple description of sprawling upon a hillside overlooking Vienna and dreaming the formless, fond dreams of youth. There is much that is reminiscent in his writing, and he still represents the assimilative stage of American musicianship. But, on the other hand, he represents it quite as smoothly and cleverly as anyone has done before him. Had he written the piece ten years ago he would have been proclaimed either a madman or a genius. But we have been drinking

deeply of the sources since then, and know whence his flavors came.

Another, a far more original and purposeful composition was introduced here for the first time in the world when Alfredo Casella, one of the chiefs of the modern Italian school, played the piano part of his "A Notte Alta" with the Philadelphia Orchestra. This was a piano piece alone, once. When we met Casella in Rome, this past summer, he was on the point of enlarging it to symphonic size. He is one of the most adaptable musicians in the world; as Shaw claims for Elgar, he can write about anything in any style, in any age's idiom. Perhaps this made it unfortunate that he should be introduced to America with so sternly, harassingly modern a piece of music. At any rate he could do little more than excite intellectual curiosity with it and its strange, stringy, shimmering tonalities; this, and win general admiration for his piano playing—which a later recital confirmed. He is chief of the piano faculty in the Santa Cecelia, Rome, and New York has rarely heard the Franck Symphonic Variations played better than he played them.

Singers there were of interest aplenty. Eva Gauthier continued to sing strange, new music—and continued to be lectured for doing so. But her program was a delight, for all that; Erich Korngold, Arnold Bax, Lord Berners and that highly organized Parisian "Groupe des Six" —perhaps it should be Sex—were ushered out of Miss Gauthier's heart and throat to meet and intimidate the staid New Yorker. Anna Case, once a Metropolitan soprano, now a national concertizer, looked beautiful to many friends and sang with a charm which is on the edge of having veteran qualities. Mme. Johanna Gadski, another ex-member of the Metropolitan, jammed Carnegie Hall with compatriots who, by their uproarious approval, turned her Wagnerian concert into a political convention. McCormack, De Luca and Martinelli have drawn their tens of thousands to the Hippodrome. Edmond Clement, once the leading French tenor of the Metropolitan, its matinee hero, its sartorial and pictorial pride, returned under the auspices of his government and gave a recital in Aeolian Hall. The result was the largest audience there since Paderewski's time, and thereafter another, equally crowded recital. M. Clement sang old favorites in the favorite old way, and was quintessentially artistic. Ottilie Schillig, the surprise soprano of two years ago, came back and sang a little too loudly, yet with magnificent feeling and in splendid voice, in the Town Hall. There, too, Elena Gerhardt, supreme German lieder singer, gave her first public program since the war, and set a sorely needed standard for the interpretation of Brahms.

Pianists—equally many, equally attractive. Two young American ones were pleasing: Lyell Barber, an Illinois youth, calm, nicely sensitive to form, more aesthetic than exciting; Norma Drury, fifteen years old, with her hair down her back, and thundering through the Bach Chromatic and Beethoven's Apassionata with all the skill, the ardor and facility of a master. Maturer traits

Elly Ney

were lacking. They had to be. But she played so well, it seemed the bigger pity she could not be induced to wait another four years for her debut. Elly Ney, the distinguished German pianist, played twice again —but not all Beethoven, as at her initial recital; Brahms, Schubert, Chopin were her next endeavours. Chameleon-like, she could change the colors of her tone to these more romantic purposes. It was sad to find her not quite so impeccable, sincere as in Beethoven. Yet there is scarcely a more attractive pianist now in America.

Violinists—these have afforded the brunt of the big list. Violinists young and old, native and foreign, good, bad and mostly indifferent. The good alone can survive—in print. Harold Berkley, a young Englishman, played thoughtfully, technically well. Christian Kriens, familiar to New Yorkers and well known as a teacher, proved he had not lost his turn for virtuosity. Michel Gusikoff, concert master of the St. Louis Orchestra, came back to be heard with some pleasure again. Emil Telmanyi, Hungarian, has given two dazzling but inquiet recitals. Ferenc Vecsey, Erika Morini, Kochansky all returned to reestablish their reputations of former years.

Chamber music, too, has come back to its rather humbled place in New York musical life. The Letz Quartet, the Elshuco and New York Trios, Mr. and Mrs. Alexander Bloch in their sonata recitals—these are the highlights of that most aristocratic form of entertainment.

The last moments before turning in such reports as these are hectic. New voices are discovered rising to conspicuity from out the general choir. For instance, Sophie Braslau, the contralto, gave a first New York recital of the season to one of her largest audiences, and singing in her best, most deeply colored voice. She was in competition with her closest friend, Hulda Lashanska, a soprano who was soloist, that same afternoon, with the New York Symphony in another hall, and who also sowed a like amount of delight to reap equal praise. Reinald Werrenrath, baritone, sang the first of his popularly minded programs here of the year. As a recitalist—and particularly as a balladist—Mr. Werrenrath far excels Reinaldo, the opera singer.

But the most momentous of song recitals was that of Feodor Chaliapin, the distinguished Russian basso, who has come only lately to America after fourteen years' absence. An hour and a half after the box office opened his concert at the big Manhattan Opera House was completely sold out. He was greeted as few singers from home or abroad have ever been greeted. Having postponed the recital a full week because of a bad cold, he sang under unusual difficulties. Also, it was hard for an American audience to become accustomed to the lack of printed programs, and to have to be referred to a twenty-five cent book of songs in order to discover what the magnificent Russian was about to sing. There was the greatest, most vociferous audience in many years to hear him and cheer him, proclaim him what he is indeed: a genius of dramatic interpretation.

"THE STRINGS"

Rattling

A correspondent says that at times he hears a rattling sound in connection with the tone made by the bow and the string. He asks how he can overcome it.

Of course a direct answer is rather difficult. All that can be done here is to point out several things that may be the cause of the trouble.

The G string may be at fault. That is the wire wrapping may have become loose affecting the purity of the tone. A careful examination of the string will show if this is the case. If the violin has an aluminum D, as is frequently the case nowadays, the trouble may be there.

Another source of the trouble may be in the chin rest. It may be loose or it may just touch the tail-piece when the instrument is in playing position, that is when the chin is pressing on it. The next time that the rattle is heard touch the chin rest and pull it from the tail-piece. If the rattle stops it is an indication that the chin rest may be the source of the trouble. Readjust it and note what happens.

And, finally, something may be loose inside the violin corner block, perhaps a part of the bass bar. But it is the opinion of the present writer that the source of trouble is most probably one of the items mentioned in the previous paragraphs.

If the rattling continues you want a "fiddle doctor." Go to a good repair man and have him examine the instrument. It's his business to help you out of the trouble.

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Open Tones

In that valuable book, *Orchestration*, by Cecil Forsyth, is a word in regard to the use of stopped notes that is worth repeating here, although it is primarily intended for composers who wish to write for the violin without having made a study of the instrument. The author calls attention to the fact that the degrees E, A, and D "can be played either as open notes or as notes stopped by the fourth finger on the string next below. In practice fiddlers rarely use any open strings except the unavoidable low G. Their tone is too strikingly different from that of the stopped notes."

Students who have been slack in training the fourth finger for use in the first position may take warning from the quotation and practise assiduously until the fourth finger can be used with facility and accuracy. As a test play the scale of G major two octaves, first using the open strings and then the fourth finger for the degrees D and A. Note the different quality of the open and the stopped notes. That will make clear why the fourth finger should be trained to the same facility as the others.

Whole Bow Practice

The writer had one teacher who was insistent on whole bow practice. No doubt many readers of *The Musician* can say the same thing. Yet it is not out of place to mention the point here and to urge teachers to require such practice of their pupils and to impress the importance of the practice.

The following suggestions may prove helpful:

Make a chalk mark on the bow at each quarter-bow and then try to use the same amount of time for each division. Count at an even rate from one to ten or more, depending upon how slowly you can move the bow. But make a special effort to have the motion even. Never allow the weight of the arm to drag on the stick or the elbow to drop or rise out of the plane in which it was moving at the beginning of the stroke.

Join the up and the down bow by means of the wrist and the fingers. Do not change the direction by a motion of the shoulder or the elbow.

Hand Position

Your fingers are like the hammers of the piano. They strike from the hand joint and there should be no movement in the finger joints. These should have the proper curve at all times. It follows, therefore, that if the motion is restricted to the hand point, the finger will fall at the same place on the string every time if the hand position is correct. To put this in another way, if the hand is in the first position it is important that the first finger be right. Then the other fingers will be right. This is the reason for the value of first position drill.

A "Scratch" Club

That is the rather unusual name that four musicians selected for a little club that they formed, to meet once a week and play music for the strings, with and without the piano. It is possible that the resulting sounds deserved the name. Perhaps it was a bit of humor on the part of the men.

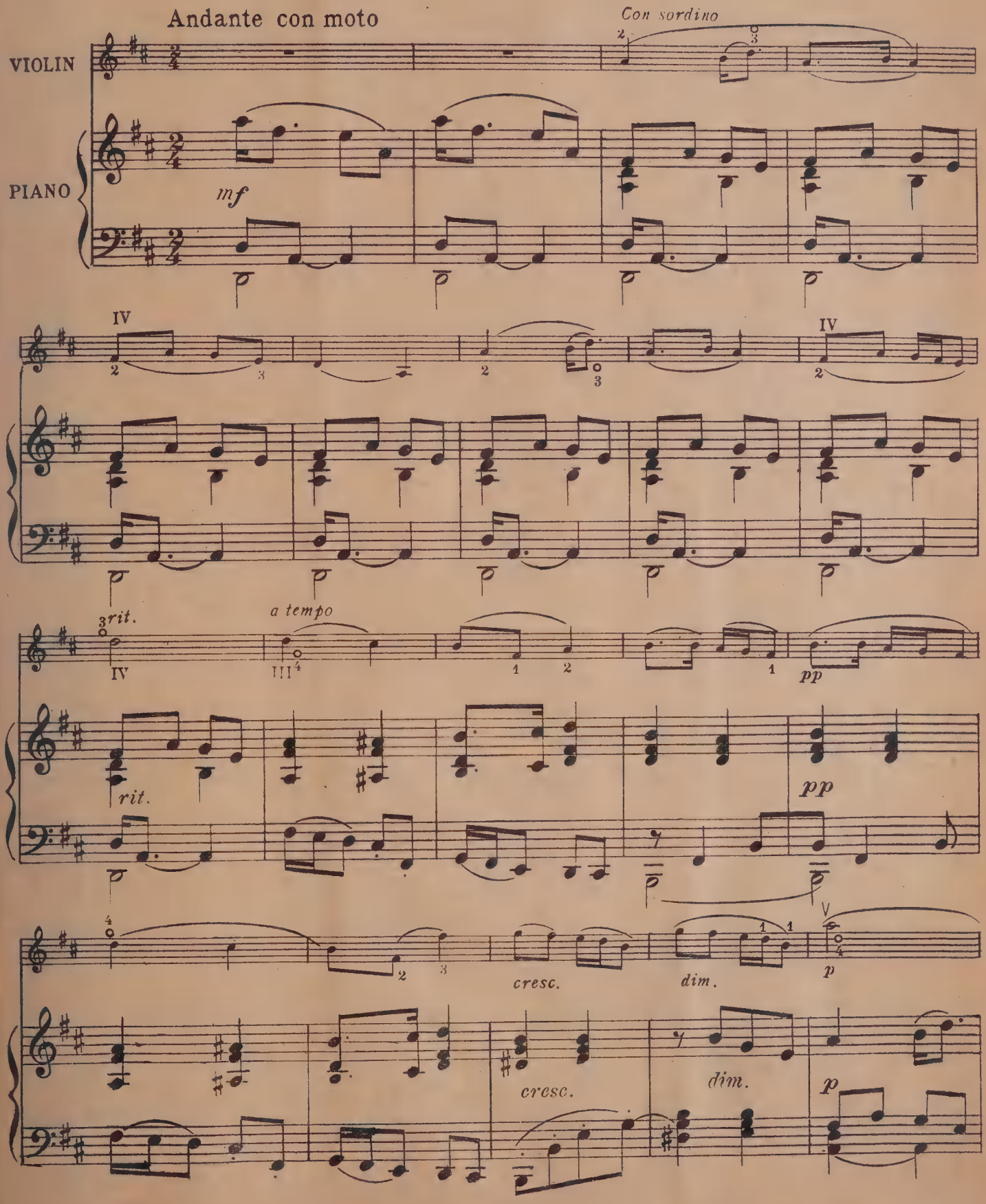
But the idea is worth repeating here. If you know of three other persons who can be persuaded to meet once a week and play quartet music as a diversion why not get busy. The two violins are not so difficult to find. It is otherwise, however, as to the 'cello and the viola. For the last named instrument the most available person is an enthusiastic violinist who lacks the technic for a first desk. This party may require a little persuasion but the result is worth while.

It is not easy to understand why more boys do not turn to the 'cello. Perhaps the following idea may help. A boy who has had two or three years of violin lessons without having really qualified, may take to the 'cello if his hand is large and strong enough and do fairly well. The violin experience is helpful and contributes to more rapid progress. Violin teachers can afford to influence the beginning of a 'cello player.

To Mr. Albert Spalding **3**

JAPANESE LULLABY

ISRAEL JOSEPH



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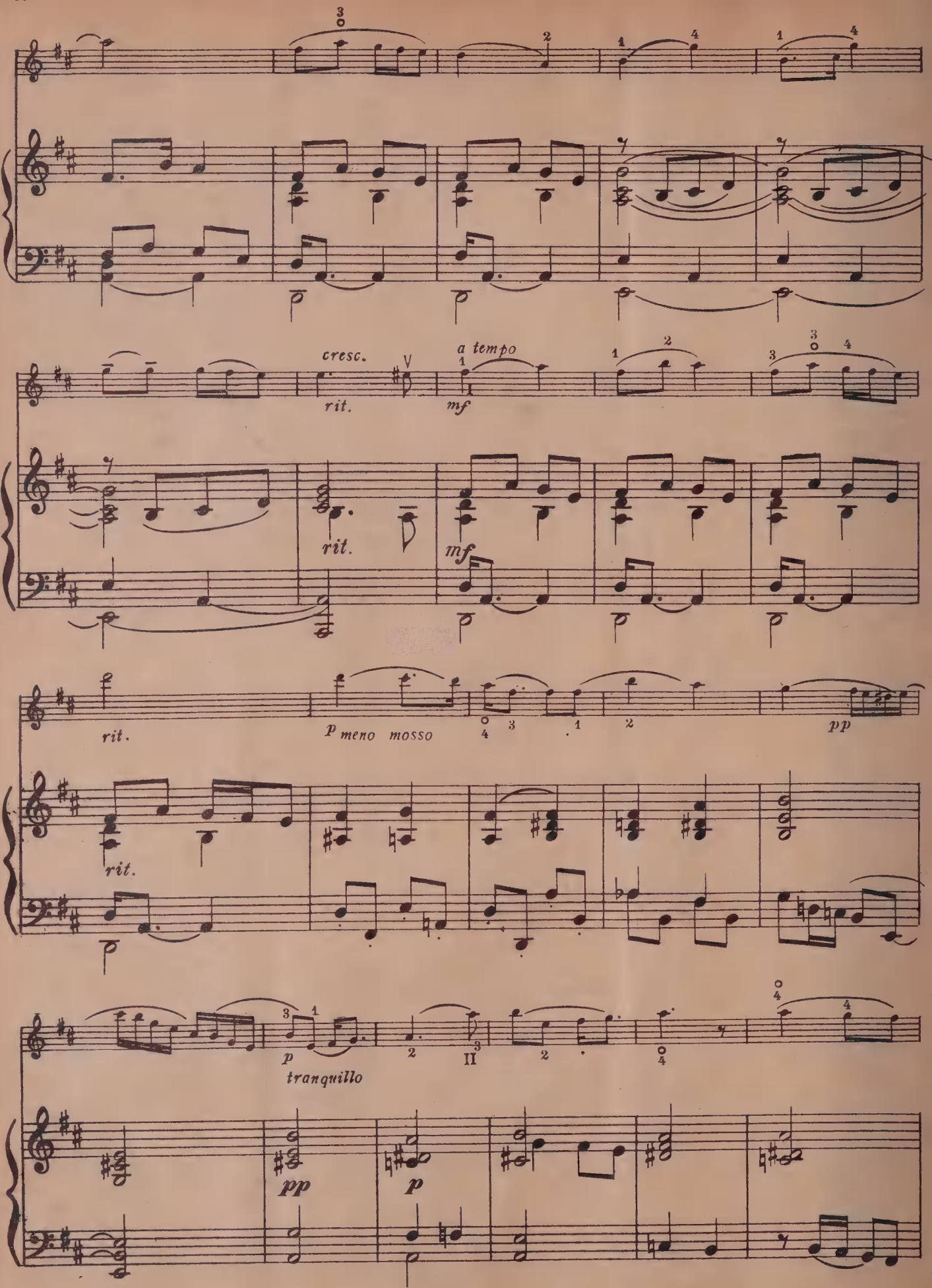
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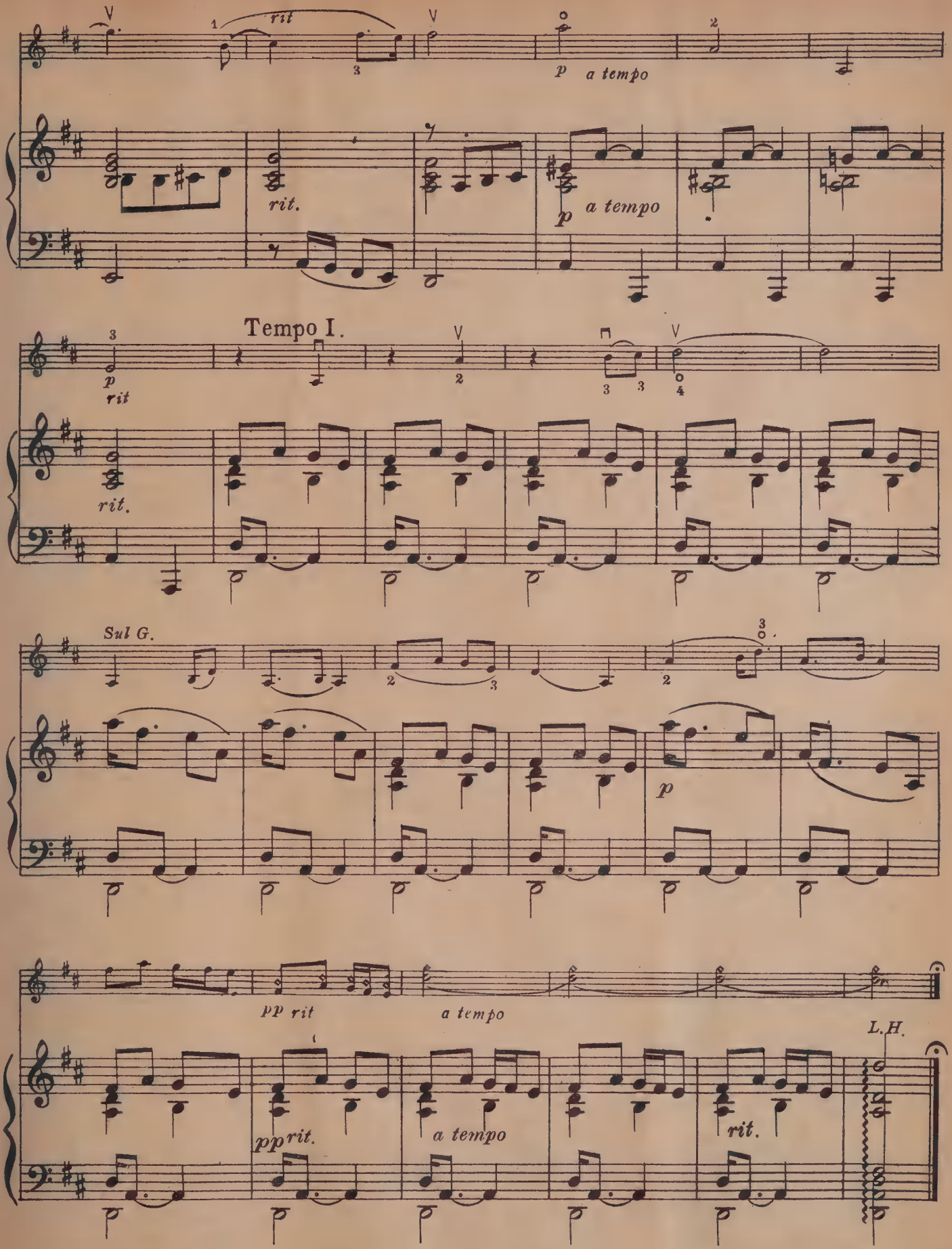
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L.H.

CHOIR AND ORGAN

Conducted by H. C. Macdougall

The Organist's Profession

Teaching as a Business

I ASSUME that the professional organist nowadays teaches either the piano or the voice—possibly a string instrument. Conservatory students are obliged to take a "second study" in order to graduate, and if I were to begin my career over again, and know what I now know, I would make a serious study of either the voice or the violin in addition to the organ and piano. It is possible, in cities like New York or Chicago to have a teaching specialty, and if one is really master of the subject one will make a financial success of it. This is true even of such a subject as Harmony or Composition; many of my readers will recall the name of a very distinguished musician in Chicago whose time is occupied with Composition teaching. But such instances are rare so far as church organists are concerned; as they go the church players must earn the bulk of their income by teaching something other than the instrument they love.

There has been much discussion among professionals as to the financial prospects for the present season, especially as regards teaching. In response to a questionnaire a 'Cello soloist and teacher, known all over New England, writes that a season never started any better than the present one. A prominent teacher of Columbus, Ohio, writes that her business is steadily increasing; she attributes her steady success to the fact that she has added a well-known children's method, and an equally well-known adult's method to her teaching material. There is, of course, among musicians a prejudice against personal identification with a "method"; but a person with a knack for business can often turn the fact that he or she teaches the "_____ Method" to excellent account. Very much depends on the individual after all. A nationally known New York teacher writes, "The financial returns for the present season do not look promising because of an increasing tendency among music students to enroll overeagerly, making big promises and repudiating them later, as they find themselves without funds; this is a danger to be faced in the season 1921-1922 by all teachers of music. Foresight, balance, and sane generosity make the best armor for the teacher." Another teacher of voice known over the U. S., and having a studio in Carnegie Hall, writes that while his lessons have remained in number the same since 1914 (the beginning of the Great War), his net receipts have fallen off owing to increase in rent and general operating expenses; he thinks the scarcity of money is holding back business in some cases. A successful teacher of Providence thinks the present season will be quite as successful as the season of 1920-1921; her patrons belong to the successful middle class whose incomes were neither inflated nor lessened during the period of unnatural prosperity after the War began. A Boston teacher looks forward to a prosperous season, for his time is all filled; he advances an interesting reason to account for the steady business he has had since 1914, which may be looked upon as the beginning of the end of the "good old times". During the period of inflation of wages and the corresponding rise in rents and food-prices teachers in many cases raised their tuition fees; it is difficult to obtain precise figures, but it is safe to say that, wherever a teacher deemed it safe to do so, he asked his patrons to pay him more. If the teacher was well-known, successful, a good business manager, and a good executant, he had little or no difficulty; his patrons realized that everything was "going up", and music-tuition was simply another instance. The increase in lesson fees, expressed in percentage, seems to average about fifty per cent; this result is arrived at by comparing 1914 with 1921. Two prominent New York teachers report no increase in lesson fees, and one teacher alludes to such increases as "war profiteering". Personally I think the words just quoted a little severe, although the subject naturally leads to differences of opinion.

The Moral

If one compares the financial status of the church organist, as organist, with his financial status as teacher, it will be seen that while his church salary has not been increased, his income from teaching, up to the present year, has shown, on the whole, an improvement. So far as I have had information, organists' salaries were not increased during the only time when it was reasonable to expect an increase, to wit, after the United States entered the War, and before or about the time of the Armistice. Our young organists were in the service, the supply of organists was by no means equal to the demand, and then was the time for an increase in stipends. But from the moment the Armistice began, any increase in salaries became less probable, and everyone knows the present state of affairs. So far as I have been able to learn, instances of increase in salaries of church organists since 1914 have been exceedingly few. Is it unreasonable, then, to say that every professional church organist ought to (1) pay particular attention to teaching, applying in it the best business and pedagogical methods known at the present moment; (2) specialize in piano or in voice, and (3) add with slightly less emphasis an orchestral string-instrument to his equipment? These conclusions may strike the established practitioner as counsels of perfection, but they are to be commended to young men, in all earnestness.

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WIND INSTRUMENTS

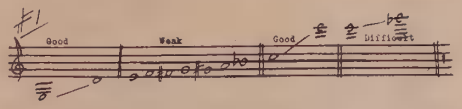
Conducted by Lieut. William C. White
Principal, United States Army Band Leaders' School

Balance of Tone as Applied to Military Band Arranging

IN his early attempts the Student arranger will experience quite some difficulty in securing a good balance of tone among the various band instruments, especially so in mixed combinations of reed and brass, for the reason that the variance in the quantity (as well as quality) of tone between the reed and brass instruments is great. For example, should a reed choir, with the addition of—say a Baritone and a Horn—be alloted a certain passage in ensemble the brass instrument will be much more pronounced on the voice, or part, which it is to carry than it would be if played by a reed instrument. Therefore, a knowledge of the tonal balance or degrees of power existing between all instruments, reed or brass, as well as the strong and weak registers of instruments, becomes a vital necessity.

This knowledge can best be gained by practical study of the instruments. However, if it be not practical to study each instrument individually, a treatise on band instrumentation should be sedulously studied.—"The Wind Band and its Instruments," Clappe; "Instruments and Orchestration," Gling, and "The Principles of Wind Band Transcription", Clappe, are recommended to the Student for this purpose.

To illustrate this point, let the Student begin with the Wood Wind and Reed and carefully tabulate the *best* notes on each instruments, as well as the *weak* ones, and notes that are difficult to produce; for example: The registers of the Bb Clarinet are here illustrated, showing the various notes, weak, strong, difficult, etc.



After a sound knowledge of the compass and quality of tone of the various instruments has been acquired, the Student should arrange the instruments for which he is scoring into choirs or family groups. Viz.:

Flute groups—Flutes, Piccolos.

Clarinet choir—Eb Clarinet, Bb Clarinets, Alto Clarinet, Bass Clarinet.

Double reed group—Oboes Bassoons.

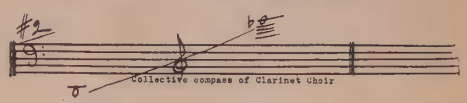
Saxophone quartet — Soprano, Alto, Tenor, Baritone.

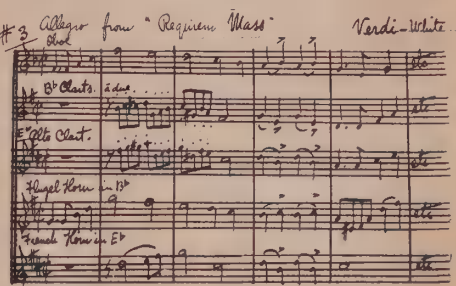
Trumpet group—Trumpets, Trombones.

Saxhorn and mixed group—Cornets, Altos, Baritones, Basses, Flugelhorn, French Horn.

Percussion group — Drums and traps, Tympani, Bells and Xylophone.

If it is desired to score for quartet the Student must keep within the bounds of a quartet, not only as regards balance but register also.

A complete knowledge of the quality and strength of tone of individual instruments is the guide for a proper balance, and the entire compass of a group or family of instruments determines the extent of the register; for example: The Clarinet Choir has a compass of over four octaves and a fifth.

When scoring for a small mixed combination of reed and brass the weaker, though more facile, reed instruments will require to be numerically greater than those of the brass, and so on. By way of illustration a few measures from Verdi's "Requiem Mass" arranged for two Bb Clarinets, one Alto Clarinet, one Oboe, one Flugelhorn, and one French Horn, is here given.



In this arrangement the part given to the Bb Clarinets lies in a weak register and the addition of an Alto Clarinet is necessary to balance the parts carried by the other instruments.

In making full band arrangements, the Student should keep in mind the relative dynamic values of each choir or family of instruments.

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REVIEWS OF THE LATEST MUSIC

Art Publication Society
St. Louis

A Day in My Garden, a series of five little pieces for piano by *Elizabeth Gest.* They are graded as 1-B. The titles are *Weeds and Things, Morning Glory Vine, Hollyhocks, Golden Dandelion, Little Humming-Bird.* The expressiveness of the pieces, considering their simplicity, is quite amazing, and they largely avoid the commonplaceness of melody and harmony that appear to be almost inevitable in such small pieces. *Golden Dandelion* seems the most successful of the group, although there is a fine spirit of upstanding boldness embodied in *Hollyhocks.* Analytical and instructive material is included.

Sans Souci—for piano by *Edward Leeson Powers*—a grade 2-B composition in 6/8 time that lacks distinction, but will be a good study "a la tarantelle."

The Brownie at the Brook, for piano by *Leroy B. Campbell.* Grade 2-A. Left hand melody piece which is the victim of its limitations, saying very little and saying it very simply. The title hardly seems to suit the composition. It is stately or meditative in spirit rather than elfin or flowing.

Brehm Music Company
Los Angeles, Cal.

Brehm's Modern Graded Course of Studies for the Piano, by *Henry Edmond Earle.* Of the three volumes of this course, the first, for grade one pupils, has come to hand. Both clefs are used at the outset in this material. The pupil is taught the great staff of eleven lines, with middle C as the connecting link. A point that is stressed in this volume is the correct and intelligent use of the pedals, which the author rightly believes is of the greatest importance and too often neglected.

The first few pages are devoted to an exposition of the piano keyboard, the names of notes, time values, notation, and then come well worked out elementary exercises, which continue throughout the book, covering the various technical features of elementary piano playing, in their proper place. Interspersed with the exercises are delightful little pieces, which illustrate the various styles of play the pupil is expected to acquire.

The work is a worthy addition to the literature of pedagogical material, and meets satisfactorily the needs of the young generation of the day.

Oliver Ditson Co.
Boston

The Hunter's Call, By the Fireside, Dress Parade, Little Duet, Swing Song and *On the March,* six first grade pieces for piano by *Nathaniel Irving Hyatt.*

June Waltz, and *Danse Moderne,* Grade IV piano compositions by *Arthur Traves Granfield.*

Dance on the Lawn, The Mermaid, The Mystic Lake, Windy Day, Spring and *Silvery Waves,* second grade pieces by *Louis Adolph Coerne.*

Harlequin's Serenade, and *Mazurka Lente,* for piano by *Heinrich Gebhard.* Both of these pieces are for grade IV pupils. The first has a nice left hand melody, and the second is a well conceived dance movement.

Etude Arabesque, Etude Burlesque, and *Etude Valsette,* for piano, Grade IV pupils, by *Louis Victor Saar.* The first is bright, and has some brilliant effects.

Valse Tendre, a flowingly pianistic waltz for grade IV pupils by *Louis Victor Saar.*

The Little Princess, for piano by *Clarence G. Hamilton.* This little minuet shines out as one of the good things published this season. It is musicianly, with just enough contrapuntal invention to make it interesting without becoming difficult. It is listed as grade II, but it would seem a little beyond children of this grade, for it is not too childish for pupils of more advanced technical equipment.

A Summer Evening, three little impressions for piano by *Edouard Schuett.*

Bobolink, March of the Gnomes, Tripping Along, and *Where Fairies Dance,* for the piano by *Anna Priscilla Risher.* Of these second grade II pieces the *March of the Gnomes* stands out as a composition that retains its simplicity with its real musical interest.

Vidi Aquam, to be sung before Mass from Easter until Pentecost, by *Wilcox and Southard,* edited by *Edouard Marzo.*

I Will Always Give Thanks, anthem for Thanksgiving or general use, for mixed voices, by *Bruce Steane.*

Christmas Carols

Let Us Now Go Even Unto Bethlehem, for mixed voices, with tenor and soprano solos, by *James H. Rogers.*

Praise, My Soul, or *Christ Is Born,* followed *ad lib* by Gloria from Mozart's Twelfth Mass, by *Stanley R. Avery* (Mixed voices).

Part Songs for Mixed Voices

To Stay at Home Is Best, by *L. Camilieri.*
Who Did Swallow Jonah? Negro Spiritual, arranged by *Daniel Protheroe.*
In Flanders' Fields, by *William R. Spence.*
College Medley, by *Clarence C. Robinson.*

Part Songs for Men's Voices

In Flanders' Fields, by *William R. Spence.*
The Bell-Man, by *Cecil Forsyth.*

Anthems for Mixed Voices

The Spacious Firmament, by *Stanley R. Avery.*
Forever with the Lord, by *Chas. Gounod,* arranged by *Arthur H. Ryder.*
Send Out Thy Light, by *Alfred Wooler.*
Consider and Hear Me, by *Alfred Wooler.*
Like as the Heart, by *Vincent Novello,* arranged by *H. Elliott Button.*

Three-Part Songs for Women's Voices

Good-Bye, by *Tosti,* arr. by *Ross Hilton.*
Snow Fairies, by *Cecil Forsyth.*
The Bell-Man, by *Cecil Forsyth.*

Sacred Music for Women's Voices

Holy Art Thou, Handel's Largo, arr. by *Ross Hilton* (four part).
O for the Wings of a Dove, Mendelssohn, arr. by *Robert E. Austin* (two part).

Ditson School Octavo

The Lost Chord, by *Sullivan,* arr. for mixed voices, by *N. Clifford Page.*
June Song, by *Rudolf King,* arr. for two-part chorus by *Louis Adolphe Coerne.*

Enoch & Sons
New York, London, Paris

Five Short Pieces for the Piano, by *M. Moszkowski,* Opus 95. The recent importation of these piano pieces from Europe will serve as a reminder that their composer is still living in Paris, in dire need of assistance, which Americans are seeking to give him. These new pieces are Moszkowski at his best, salon music of the highest type. Probably no composer of our generation has written parlor pieces of such thorough musicianship and such real musical interest. The newly published compositions are *Melodie Plaintive, Scherzino, Minuetto, Arabesque,* and *Calinerie.* No teacher can afford to let them pass unexamined.

Chanson Negre, for piano, by *Cecil Chaminade,* Opus 161. Here is a composition by our old friend Chaminade which has a bit of African atmosphere. The composer is at all times the master of her interesting material and the composition is thoroughly convincing throughout.

Fifth Gavotte, for piano, by *Cecil Chaminade,* Opus 162. The latest works from the pen of this Frenchwoman show that she has lost none of her power to ingratiate, and to write music that finds its way into salons and concert halls everywhere This Gavotte is splendidly written for the keyboard. It brings out sonorously the various registers of the piano, and should gain a popularity that will rival some of this composer's earlier efforts. Mme. Chaminade has made interesting use of chromatic figures in the middle portion of this piece.

St. Nicholas Day in the Morning, song by *Easthope Martin.* Peculiar interest attaches itself to Mr. Martin's songs at a time when he is visiting this country. This Christmas song has both the merriment of the Christmas spirit, and the dignity of the *Noel.* It is without doubt one of the best Yuletide songs that have been written for some time.

New Piano Works by MOSZKOWSKI

SCHOOL OF SCALES AND DOUBLE NOTES Op. 64—Complete, net $3.00; four separate volumes, each $1.00.
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The Minstrel and *Dusk of Dreams*, songs by *Easthope Martin*. The first combines the harmonic idiom of MacDowell's "Waterlily" with the thematic idiom of Debussy's' "Little Shepherd" from The Children's Corner. The result is an effective song. The second song combines originality with a true popular appeal, two qualities that are seldom found as companions.

Trifles and *At Eventide*, two melodious and convincing ballad songs by *Frank H. Grey*. In these two songs, which are "ballads" nevertheless, Mr. Grey has departed from the traditional "verse and chorus" form. The result is gratifying.

Harold Flammer
New York

Birth of a King, a Christmas Song, by *C. Whitney Coombs*. This melodic and exultant song, with its carillon-like accompaniment, is now brought out in a low key, C, which will make it available to a wider group of singers.

O Little Town of Bethlehem, song by *John Prindle Scott*. This successful song has been arranged as a duet for soprano and alto, and will prove useful in this form for Christmas services.

There Were Shepherds, song by *John Prindle Scott*. A very finely worked out setting of these sacred words that are so suitable for Christmas services. There is power and simplicity in the setting, and ingratiating melody.

By the Fountain, song by *Harriet Ware*-Miss Ware has packed a good deal of atmosphere into the three pages of this brief song. It is quite modern in spirit, and calls for careful handling on the part of vocalist. A fairly simple optional cadenza for coloratura soprano, occupies the third page, and makes an effective ending.

Gamble-Hinged Music Co.
Chicago

Melody for Violin and Piano, by *Brig. General Charles G. Dawes*. The readers of The Musician have probably heard of General Dawes' Melody by this time, for not only has it been consistently represented on the programs of Fritz Kreisler, but it has been widely distributed on phonograph records as played by this violinist. Those who are not already familiar with the piece should immediately become acquainted with it, for its natural, spontaneous melody will charm many pupils. It will also prove good practice for those pupils who are able to essay double stopping. The piece is also published for piano solo, for cello and piano, for organ, and for large and small orchestra.

G. Schirmer, Inc.
New York

First Lessons in Bach, compiled and fingered by *Walter Carroll*. This material comprises two books in the Schirmer Library edition, which form a worthy addition to this famous collection of classics. To quote the compiler, "Bach wrote a large number of charming little pieces with the object of placing within reach of the teacher a series of very easy pieces in convenient form. All the movements contain features of real educational worth which will repay special attention and care." For learning the pieces Mr. Carroll suggests three stages of preparation on the part of the pupil: (1), Accuracy of notes, time and fingering; (2), closer attention to phrasing, expression and speed, and (3), performance from memory. All except four of the pieces in the first volume are from the clavier book of Anna Magdalena Bach, the composer's second wife, and in book two some of the works are selected from this collection, some from the French and English suites, one from an Overture, and others from a Partita and a Suite. The editor's claim that this material will early awaken the pupil's desire for good music, and that the resulting interest in Bach will prove the surest and quickest means of developing technique and expression in Pianoforte Playing, is indisputable.

First Solo Book for the Piano, by *Angela Diller* and *Elizabeth Quaile*. The theory of the Misses Diller and Quaile being that music should be learned by experiencing it before beginning to read or perform on an instrument, this first solo book bases its piano work on sung melodies with words. The melodies chosen are those that live in the heart of the world—folk tunes, Mother Goose songs, etc. They are chiefly single-note melodies divided between the hands—harmonies appearing only in the latter part.

First Steps for the Young Pianist, by *Hazel Gertrude Kinscella*. Ten lessons covering the very fundamentals of piano study in a simple and individual manner, the methods being particularly well adapted to use in class instruction. Particular emphasis is laid upon the rhythmic factor and each lesson is preceded by a rhythm drill.

Studies for Melody and Phrasing, for the piano, by *N. Louise Wright*. Nicely melodic compositions in etude form that will develop an appreciation of the musical phrase, and an understanding of its why and wherefor.

Six Song Stories for First Grade Pianists, by *Mathilde Bilbro*. Jolly and picturesque little tales of animals and childsh experiences, set to colorful melodies. The "first grade pianist" might thoroughly enjoy singing the songs, but to play the pieces would certainly be far beyond him.

Daisies and *Longing*, songs by *Hazel Gertrude Kinscella*.

Wings of Night, a song which successfully establishes a mood, by *Wintter Watts*.

A Lie-Awake Song, another addition to compositions ni the modern French idiom, by *Katheryn Thomas Whitefield*.

Saviour, Breathe an Evening Blessing, an ingratiating song, typical of its composer, by *Oley Speaks*.

Grandmother's Story, *The Merry-Go-Round*, *The Spiderweb*, *Mignonette Waltz*, *In the Hammock*, *Jack and Jill*, *Maypole Dance*, *Dance of the Pigmies*, and *The Dragonfly*, typically trivial, though technically flawless, second grade piano pieces, by *Louis Adolphe Coerne*.

The Haunted Castle, *Under the Chinese Lanterns*, *Garden Dance* and *By Candle Light*, four delightfully easy pieces for piano, by *Frances Terry*.

The Ward-Stephens Musical Settings of Poems, by *Anne Campbell Stark*, based on the *Beatitudes*. There are eight of them altogether, and they bear a musical message that all congregations will enjoy. The settings should be widely used in churches throughout the country.

Sunbeam! Do Not Fly!, *When Gold-Lipped Morn*, and *Pale and White Is the Rose*, part songs for mixed voices, by *Charles Harriss*.

The Lord's Prayer, set for four-part chorus of mixed voices, a cappella, by *Sumner Salter*.

De Coppah Moon, and *Dreaming*, four-part choruses of mixed voices, with piano accompaniment, by *Harry Rowe Shelley*.

Springtide, part song for three-part chorus of women's voices with piano accompaniment, by *Jose Berr*.

The Arthur P. Schmidt Co.
Boston

Christ's Message—Sacred Song, by *Claude Warford*. A suave and workmanlike song, that will please, and which gives the singer of modest attainments opportunity to do his best. It will be useful in holiday services.

A Child's Dream of a Star, the famous Dickens set to descriptive music by *Walter Howe Jones*. This makes a combination that should prove very effective at entertainments during holiday time. The composer has given the "recitation" a quite artistic dress, and the musical accompaniment certainly heightens the sentiments of the story.

Twelve Melodious Pianoforte Studies for the Development of Style, by *C. A. Grant Schaefer*. This issue in *Schmidt's Educational Series* should offer quite a considerable resource to the teacher searching for material emphasizing "style." These twelve studies are in widely varied moods and provide considerable contrast in spirit, rhythm, tempos and harmonizations.

Left Hand Album, ten composions for piano edited by *Charles Dennee*, providing material to develop the backward left hand, this volume will prove itself very valuable in the library of any teacher. Mr. Dennee has gathered together pieces in left hand form by such composers as Arthur Foote, Gerritt Smith, George Eggeling, F. Spindler, Warren Storey Smith and W. J. Greentree, providing left hand work of varying difficulty.

Shadows, song for *Arthur Foote*. A very charming and imaginative poem given a whimsical and quite beautiful setting by Mr. Foote. The spookiness and tricksiness of shadows is well pictured in the music, and the song ought to make a very good encore bit, unless its length—about six pages—stands against such a use.

Summer in Norway, light compositions for piano, by *Trygve Torjussen*. One of this group of pieces has been printed in a former issue of The Musician, and extensively reviewed and analyzed by Mortimer Wilson. The four pieces that have come to hand at this writing are *A Fjord Landscape*, *On the Village Green*, *In An Old Pavilion*, and *Sunset*. The chief charm of these compositions lies in the individuality of their composer, for they are out of the run of the ordinary teaching pieces to which we have become accustomed. They have the Norwegian flavor, but are not reminiscent of other Norwegian compositions. It is also important to note that while they depart from the too-well trod paths of teaching pieces, they never leave the realm of good construction, nor delve into absurdly revolutionary bypaths to gain their effects.

Whispering Leaves, a well written, merrily descriptive piece for piano by *Ed. Poldini*. Not too difficult for Grade III-IV pupils.

White-Smith Music Publishing Co.
Boston

Idyll of the Deep, Piece lyrique, for piano, by *Ernest Harry Adams*. An attractive, well written piece for the recitalist, and for the IV-V Grade pupil. The first and last parts consist of a melodious barcarolle, while the middle movement is descriptive of the sea's mighty power.

A Gra-Ma-Chree (A Crown for a Kiss), a charming Irish song, not difficult to sing, by *Charles Wakefield Cadman*, the words by *Kate Browne O'Rourke*.

The Pop Corn Dance, *The Piano*, *The Little Yellow Duster*, *Clocks*, four songs for young and grown-up children, by *Katharine K. Davis*. These bright little songs are eminently suited to use by the *diseuse*, and are, in fact, dedicated to "Bobby" Besler. Each song is descriptive of its subject, and the musical settings are always interesting, and share the interest equally with the words.

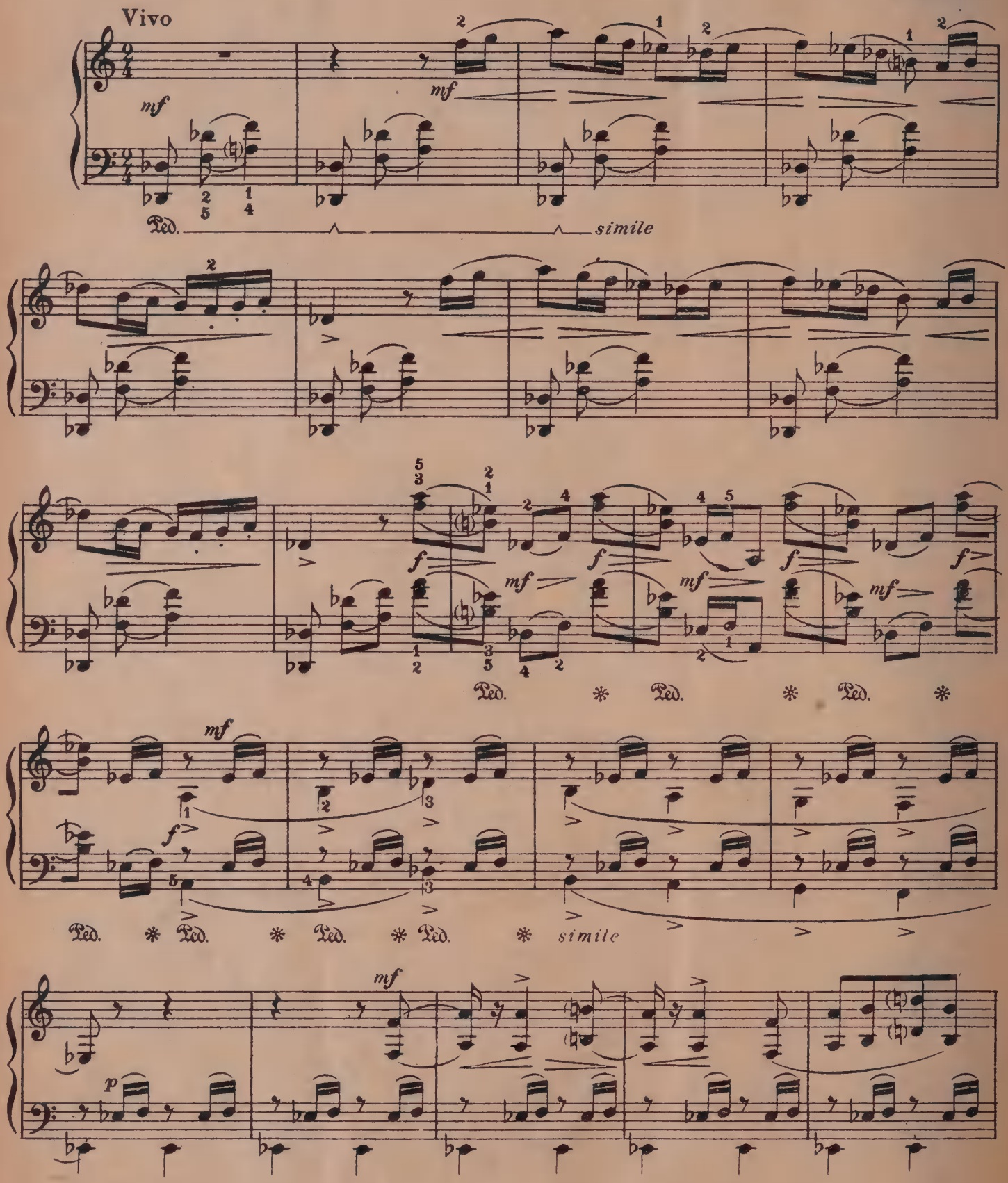
In last month's review of Constance Mills Herreshoff's *Miniature Recital Songs*, the following sentence appeared: "They not only contain all the ingredients essential to good songs, but these ingredients are mixed together in such a way as to produce really striking *defects*." We are sure that our readers understood that this was a typographical error, and that the word in question should have been *effects*.

LES DÉMONS S'AMUSENT

THE DEVILS ARE AMUSED

Edited by
Nicholas deVore

W. REBIKOFF



Written as an accompaniment to a "living picture" in pantomime. According to the composer's description, "the devils sit in motionless silence, amusing themselves watching the daughter of Satan dance."

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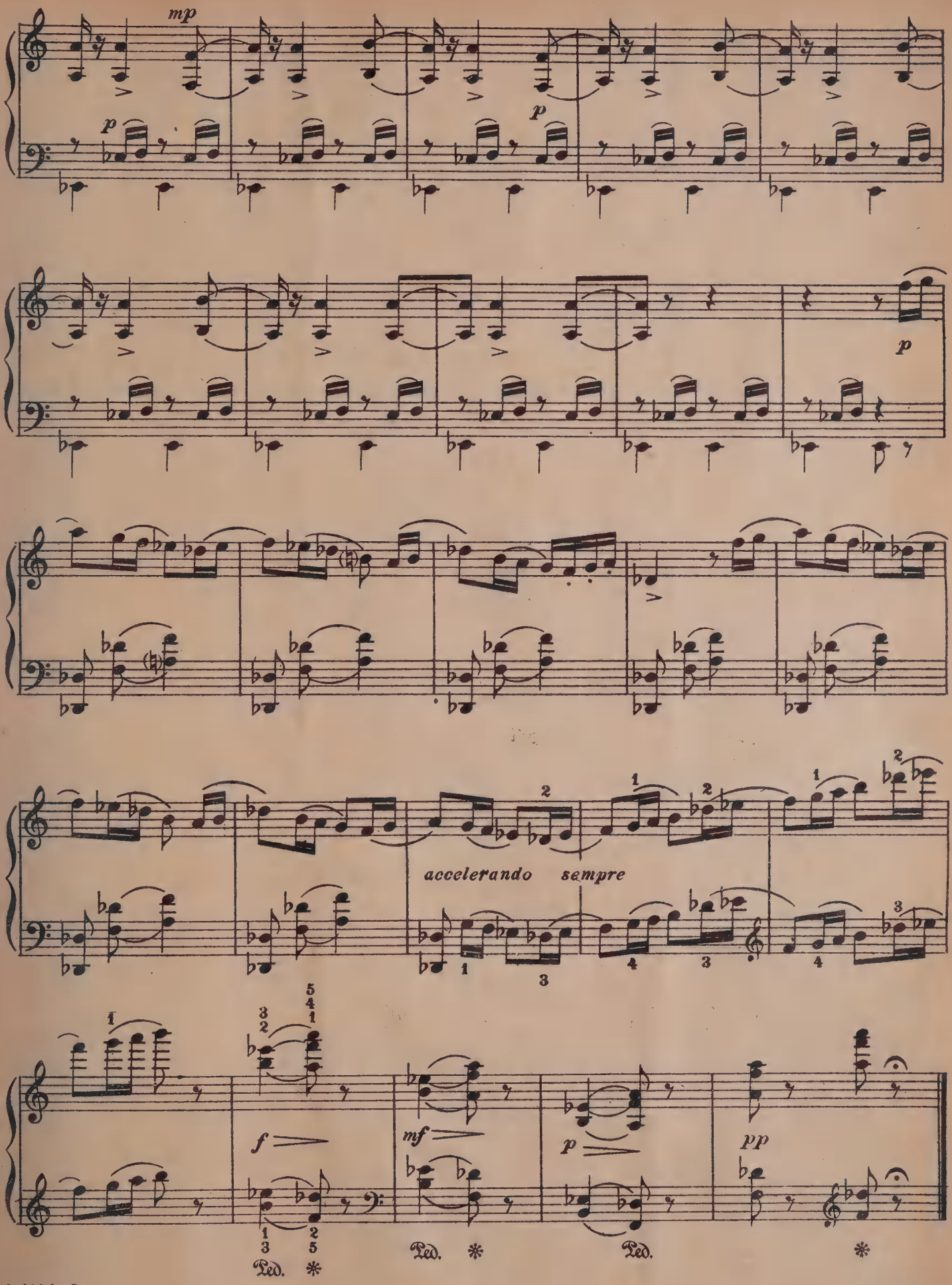
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"The Music of the Discs" *by "Recordo"*

Brunswick

It has been long enough now since Brunswick discovered Mario Chamlee for most of the public to have discovered him, too, but for the benefit of those who have not yet made the acquaintance of his remarkable singing, we would urge as strongly as we can: Hear Chamlee! This month his selection is the Flower Song from Carmen—and how he sings it!

Other worth-while operatic numbers are the Pagliacci Prologue, delivered with huge sonority by Giuseppe Danise, baritone, and the "Vissi d'arte" air from Tosca, dramatically done by Florence Easton. In lighter mood, but appealing, are Nevin's "Mighty Lak' a Rose" and the Lullaby from Erminie, sung by Irene Williams (the orchestral accompaniments are so charming as to deserve special mention); and an enjoyable pair of offerings by Theo Karle, tenor—"Then You'll Remember Me", from the Bohemian Girl (Balfe), and "Love's Garden of Roses" (Wood). Apropos of Christmas there is a well presented pair of hymns: "Hark the Herald Angels Sing" and "It Came Upon the Midnight Clear", sung by the All Souls and Cathedral choirs respectively.

Of instrumental numbers there are two, each of a degree of excellence. Max Rosen, violinist, plays with delicate artistry the "Meditation" from Thais, giving that oft-heard intermezzo new beauty. The orchestral accompaniment has the true instrumental colors that Massenet conceived for it, in place of the usual piano transcription. But the pianoforte, as it should be played amply comes into its own in the fine performance of Liszt's "Liebestraum" by Godowsky.

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Columbia

It is no exaggeration to say that Columbia's December list is the most stupendous avalanche of good music and the most extraordinary month's output by one company in the history of the phonograph. There are nearly forty de luxe discs, many of them double. What the effect on the public will be, of sending forth so large and splendid an array, can only be guessed; but it greatly heartens one to see a commercial concern using its resources in an audaciously conceived musical coup that cannot but benefit the nation at large. We trust that it will be a financial success as well, so that Columbia will be encouraged to outdo even the present mammoth undertaking.

As regards the records themselves, space limitations allow us little more than a bare mention of the titles. Probably the record that will arouse the most enthusiasm is the Toreador Song from Carmen, sung by Stracciari and male chorus. It is indeed superb, thrilling. The same gorgeous baritone is heard in two Neapolitan love songs by the composer of "O Sole Mio," "Tu Sola" and "Nostalgia". Charles Hackett also is heard both in and out of opera. He sings "E lucevan le stelle" from Tosca, the Flower Song from Carmen and "Then You'll Remember Me" from the Bohemian Girl; and two effective concert songs—the impressive "There Is No Death!" (O'Hara) and the amorous ballad "The Song of Songs", by Moya. Hulda Lashanska sings five songs—"Hatikvoh" (Russotto) in Hebrew, a whimsical little lullaby by Huerter called "Pirate Dreams", Kjerulf's "Last Night", of flowing melody; and two with violin obbligato — the sentimental favorite "Sing Me to Sleep" (Greene) and Goodeve's appealing oddity "Fiddle and I". The assisting violinists are Brown and Jacobsen, respectively. Both these gentlemen give good account of themselves on records of their own. Eddy Brown plays with nicety a sprightly-stately minuet by Haydn and a Romance by Svendsen. Sascha Jacobsen plays a charming waltz pair—Kreisler's tender "Liebeslied No. 2", and the Drigo-Auer "Valse Bluette", airily vivacious and asparkle with technical brilliants. Kerekjarto plays Drdla's "Souvenir"—the Tune that Made the Fiddle Famous—and Raoul Vidas delivers deft dazzlements in a pair of folk-dances—made technically sophisticated — "Jota Navarra" (Sarasate) and "Danse Villageoise" (Dimitresco). But Tosca Seidel furnishes quite a concert all by himself, a most varied and satisfying one. His playing of the Canzonetta from Tchaikowsky's violin concerto is altogether lovely; he gives us Simonetti's "Magrigale", Beethoven's "Gavotte in F" (Arr. by Kramer), and Kreisler's "Serenade Espagnole" and "Liebesfreud" as delicately shaded delights; he makes real the poetry of Chopin's Nocturne in E Minor (transcribed by Auer), and even overcomes the sugariness of Morrison's "Meditation." These selections give one a new admiration for Seidel's art. But no string magic is more potent than that of Pablo Casals the 'cellist. His four numbers are of the sort that one replays forever. They are among the very choicest of the whole list. Here are the titles: Air from "Suite in D Major" (Bach), "Evening Song" (Schumann), Allegro, from "Sonata in A Major" (Boccherini) and "Thine Eyes So Blue and Tender" (Lassen). Rosa Ponselle is heard in only one number, but that she does in her usual wondrous manner. It is the "Vissi d'arte" aria from Tosca—one of her finest. Margaret Romaine sings a pair of old-time songs: "Ben Bolt" (picturing a girl distinctly unlike the flapper of today) and "Annie Laurie". A melodically different version of the latter song is sung by Alice Nielsen. It is interesting to compare the two, as showing how folk songs may vary and yet retain their identity. Mme. Nielsen's other selection is "Kathleen Mavourneen". Two singers who are recorded too seldom, to our way of thinking, are Corinne Rider-Kelsey, now heard enjoyably in "My Lovely Celia" (Munro) and

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BRUNSWICK
PHONOGRAPHS AND RECORDS

"Mary of Argyle" (Nelson); and that mighty basso, José Mardones, who sings dramatically the grand "Piff Paff" air from Huguenots and the macabre Evocation Scene from Robert le Diable—both by Meyerbeer. Barbara Maurel, a contralto of whose singing we are especially fond, sings two lovely French numbers—"Ouvre Tes Yeux Bleus" (Massenet) and the plaintive "Si le Bonheur", from Faust; and also, as befitting the season, "O Come All Ye Faithful" and "Hark! the Herald Angels Sing". In these hymns she is assisted by a male quartet. Speaking of which, we must not omit to mention a record not classed as a "Symphony" disc, but excellent nevertheless. This is the Columbia Stellar Quartet's rendering of "Lead, Kindly Light" and "Nearer My God to Thee". For a gala postlude there is Chabrier's "Marche Joyeuse" and Lassen's "Festival Overture", played by the Cincinnati Symphony Orchestra.

Edison

Music in many manners is "recreated" for us this month by Edison. Of operatic selections there is an especially fine pair of numbers from Thais, sung by Alice Verlet—the Mirror Scene, vivid with pagan charm, and the contrastingly spiritual "Oasis Duet", the role of the monk being taken by Arthur Middleton. The melodiously colorful Prelude to Faust and the rousing headlong "Ride of the Valkyries' 'from Die Walkure are played effectively by the American Symphony Orchestra.

Other numbers that will be much enjoyed are "The Angel's Serenade" (Braga), sung by Frieda Hempel to Albert Spalding's violin obbligato, with the "Merry Widow Waltz" (Lehar) by Mme. Hempel alone, on the reverse; and two satisfying solo numbers by Spalding—Dvorak's lovely "Indian Lament" (arr. by Kreisler) and Handel's "Largo". For Christmastide there is the double offering "Silent Night" sung by a well blended vocal trio, and Gounod's "Nazareth", sung by Thomas Chalmers and chorus. Anna Case is heard appealingly in the revival hymns "No Night There" and "Love Lifted Me", and Robert C. Dyrenforth continues his series of remarkably recorded Christian Science hymns and lessons.

Pathe

"Sweet Genevieve" and "My Pretty Jane" are sung by Charles Harrison, tenor, with his usual charm; Wilfred Glenn, bass, gives sonorous renderings of the ballads "The Ringers" and "Long Ago in Alcala"; sympathetic voiced Llora Hoffman is heard in "Mighty Lak' a Rose" (Nevin) and the truly captivating southern song "Ma Lindy Lou"; and, for Christmas, there is a special reissue of Margaret Matzenauer singing of "Silent Night".

Victor

There is a round dozen of excellent records to Victor's credit this month, not to mention several others of the good and very good variety. It is especially an instrumental month. Two piano records are remarkably realistic and satisfying. Alfred Cortot plays those two fascinatingly elusive etudes of Chopin's both in G Flat Major; the one from Opus 10 (No. 5, Black Keys), and the other, No. 9, from Opus 25 (The Butterfly). Delicate cobwebs, both of them, catching the motes of fancy. . . . The second piano record is made by Olga Samaroff, who gives a vividly whirling performance of Moszkowski's "Etincelles" (Sparks). The twinkling softness of this production lives up to its name, innocently setting fire to the imagination. . . . Two violin records follow suit. The incomparable Heifetz has covered a twelve-inch disc with a cloak of immortality, through his playing of Tschaikowsky's "Serenade Melancholique". . . . While Kreisler records Grieg's "To Spring" with all the ineffable wonderment of that gentle season, giving back to it the charm that has been taken away piece meal by inept music students. . . . The Flonzaley Quartet gives a masterly performance of the Second Movement of Schumann's Quartet in A Major, a performance which will be enjoyed by all who are able to appreciate absolute, as contrasted with popular, music. . . . The stirring Scherzo from Tschaikowsky's Symphonie Pathétique, played by the Philadelphia Symphony Orchestra, is marvelously crisp and fiery, considering the short twelve inches of its leash. . . . "Love's Messenger Waltz", (arranged by A. Buzzi Peccia from the Chopin Waltz Op. 64), is bewitchingly sung by Galli-Curci. The limpid tones of this heaven-sent voice have the ease and refreshing quality of a summer shower. . . . Another voice of singular purity belongs to Lucy Marsh, who has made a double record of Hook's "Within a Mile of Edinboro' Town", and Marzials' "Twickenham Ferry". Both songs are of the folk-song variety, and make the appeal of direct melody and simplicity of expression. . . . Those addicted to tenors—and who is not?—may be made happy by three of the best. Beniamino Gigli is thrilling in his interpretation of Faust's Epilogue from Boito's Mefistofele. . . . Giovanni Martinelli is superb in his rendering of the "Air di Lenski" from Tschaikowsky's Eugene Onégin. . . . John McCormack pleases as usual in an Irish ballad—"Little Town in the Ould County Down". . . . All baritone honors go to Giuseppe De Luca, and still would if there were a dozen others competing. He sings Fatuo's "Mattinata" with a perfected musicianship not always combined with so magnificent a voice.

Vocalion

Russian music such as one seldom hears on the phonograph is sung for us by Vladimir Rosing, a tenor who has not only a noble tenor voice but a subtle artistic intelligence. We congratulate Aeolian upon having acquired him. He makes his debut with Rachmaninov's impetuous "Spring Waters" and a beautifully shaded cavatina from Prince Igor (Borodine). More familiar, and effectively done, are the "Recondita armonia" air from the first act of Tosca, sung by Giulio Crimi, and "Elsa's Dream", from Lohengrin, sung by Marie Sundelius. And quite close to everyone's heart is the "Last Rose of Summer", which May Peterson sings with un-cloying sweetness. Another old favorite is "La Paloma", given with deft interplay of voices by Nellie and Sara Kouns, the duetting sisters; who sing also this month the Parker-dell' Acqua "Chamson Provencale" quite delightfully. Ingratiating Colin O'More is heard in "Mavis" (Craxton) and "Kashmiri Song", the latter being from Amy Woodford-Finden's "Indian Love Lyrics. In the instrumental realm, Sascha Culbertson, violinist, plays with magnetic verve and bravura Brahm's netic verve "Hungarian Dance" No. 5, with its moody changes of tempo.

Also Spake Dr. Strauss

HERR DOKTOR RICHARD STRAUSS, coming to this country as a sort of advance scout of the new musical Germany, brings us a word of kindly advice and warning concerning our growing disrespect for the classics. In an interview with a representative of THE MUSICIAN, he revealed the quite remarkable fact that he had heard so little of the "jazz" music that is making two continents — perhaps three, if we take account of Japan—sit up and take notice, that he did not feel justified in expressing an opinion regarding it. He had, however, heard occasional hotel orchestras playing perversions of the melodies which are usually known as classic, and these experiences gave him the inspiration for some comment on the state of musical morals in this country. In Dr. Strauss' opinion, this country does not stand alone in its disrespectful treatment of the world's crowned music, and he quoted as an example in point a successful musical comedy now running in New York, which is largely made up of Schubert melodies. This operetta was composed in Europe and had a long run there, showing a state of disrespect across the water quite as deplorable as any to be found there.

That the people of this country would not only allow, but take pleasure, in the travestying of the masterpieces—permitting the tearing of a classic to tatters to make a piece of "rag time", he felt indicated an attitude toward music as a whole which boded no good for musical progress. He felt that everybody interested in the teaching and distribution of music should take a strong stand against this deteriorating influence, which he considered was not so much the fault of the general music-loving public as of the exploitation of the interest in popular music by the more commercial publishers. From his limited experience he felt that conservatories in this country were not using their influence for the maintenance of the highest respect for music as they should.

In speaking of the influence of popular music he expressed the opinion that Art is so fine you cannot popularize it and thought that the solution of the difficulty lay in bringing popular music up to an artistic level—quoting the Strauss waltzes to emphasize his point. The "Music in the Home" movements he thought were splendid if they kept the reverence for music in the foreground, and were sincerely carried through.

Speaking of music study, Herr Strauss emphatically indicated that there were many people who should not waste their time studying to be performers, but that time spent by any one in gaining a capacity for music appreciation could not be but well spent.

To a request that, for the benefit of the subscribers to THE MUSICIAN, he might give a brief suggestion regarding the interpretation of his famous miniature "Traumerei", he said "You can't mistake it. Play as if you were dreaming—tenderly and slowly."

Music of the Teenie Weenies

Everyone knows, or should know, the Teenie Weenies who have been so delightfully revealed to the world through the fascinating pictures of "Donahey". Naturally such remarkable people would have music of their own, and it has been published in a beautiful book with pictures, and a most scrumptious bright colored cover by J. Fischer & Bro., of New York. Marx E. Oberndorfer has caught and transcribed the Teenie Weenie folk music, and there are six pieces in his precious volume—a brass band tune, a waltz, a boating melody, a Lullaby, a Chinese tune for washing day and a minuet—very simple for untrained fingers. Teachers will find these pieces useful for second grades.

Society for Publication of American Music

After having completed successfully two seasons of work, the Society for the Publication of American Music held a combined business meeting and concert of the compositions it has issued, at Magna Chordia Hall, New York, October 28th. The concert gave the members of the organization and their friends an opportunity of hearing excellent performances of three of the works, a Serenade for strings by Leo Sowerby, a Sonata for Clarinet (or violin) by Daniel Gregory Mason, and a string quartet by Alois Reiser. The New York String Quartet played by courtesy of Ralph Pulitzer, and G. Langenus was the clarinet soloist, with Caroline Beebe, pianist. All the compositions exhibited definite musical worth and modernity of conception.

With vice-president Rubin Goldmark in the chair, acting in the place of the president John Alden Carpenter, the business meeting heard reports which indicated a highly prosperous condition of the society's activities and a steadily increasing membership. The old officers were re-elected, including William Burnet Tuthill, secretary and Burnet Corwin Tuthill, treasurer, who have been largely responsible for the organizing and progress of the society.

Time Extended for Submitting Manuscripts

The Executive Committee of the Illinois Chapter of the American Guild of Organists has decided to extend the time for submitting compositions for the proposed manuscript concert, which will probably be given in February. The program will consist of the best organ solos submitted.

Manuscripts should be sent, not later than January 1, 1922, to the Secretary of the Chapter, Miss Alice Deal, 4359 West End Avenue, Chicago. They should be signed with a fictitious name and the composer's true name enclosed in a sealed envelope.

Tribute to Violin Maker

A notable tribute to Gustave Henning, violin maker of Denver, Colo., has been written by G. Rickard, of London, England, and issued as a little pamphlet with a handsome illustration of one of Mr. Henning's instruments. The title of the booklet is "Henning—Maker of Violins."

A paragraph from the brochure says, "The qualifications necessary to be able to make a good violin are not given to many men, but some men in every decade have possessed them and some men possess them to-day. One man that I know of in America possesses them . . . Gustave Henning, who lives in Denver and makes violins because he loves them. He is to-day making violins which put many Cremonas to shame. He has the innate ability to select just the right piece of spruce and the keen sense of touch which enables him to give it just the right shape and thickness.

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The Musician

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DECEMBER, 1921

A VERY good thing to do at the beginning of the year's work is to decide that you will be happy in it. This may sound a bit sententious, but it is distinctly *apropos* in our field because it is one into which, notoriously, people come rather by pressure of circumstances than choice. Often those who have come into it by chance find their real life's work in it. Others carry a lifelong sense of resentment, which discounts the excellence of their work however capable they may be; for the old copy book theory that we only do best what we are happy in doing is as true as it is trite.

There are thousands—scores, or even hundreds of thousands—of music teachers who find a joyous life-work in it. It is a precious privilege to be entrusted with the moulding of the plastic young mind, disposition and talents, giving them the form with which they will make, eventually, their impress on life. The loveliness of the close relation with the young heart and the budding affections is something precious, too, if you don't let it be overclouded by the inevitable little trials that must be part of the day's work. There are a thousand more reasons besides these two leading ones, for being glad you are teaching music. If you make it a point to uncover at least one of these reasons each day there will be a great change in your contentment with your "job" before this new year is out—and doubtless in the quality of the results you get.

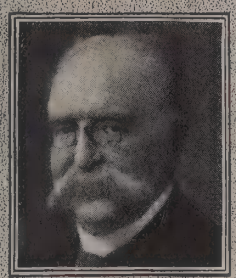
THE old bugaboo of missed lessons;—shall we allow ourselves to be victimized by children or parents, who think that lessons can be taken or not, as they please, or shall we draw a strict line and say lessons must be paid for, even if missed, unless there are very unusual circumstances? It might be practical to make a rule that half price should be paid for missed lessons, regardless of circumstances. Perhaps the best plan is to endeavor to reduce the practice of missing lessons, by introducing some incentive for not missing lessons. We have heard of one teacher who helped things considerably by offering a prize each quarter to the child who missed the fewest lessons, was most prompt, etc. Often, however, parents are as much to blame as the youngsters making engagements for the child without regard to the youngster's lesson hours. It might be practical to offer a certain number of free extra lessons to the child who showed a perfect—or the most nearly perfect—yearly record.

WE do not know of any more profitable way to invest the few days of holiday quiet you'll have, than in the careful investigation of the new material that is offered you by the publishers. You doubtless have now awaiting you quite a pile of sample copies, catalogs, etc., which have been slowly accumulating, and there will probably be coming in now the latest offerings of these houses. Undoubtedly the going through of this mass with any care will seem quite a task, and you will want to put it off. But, "now's the time." All of this material—advertising though it may seem—is important to the success of your work next year. That pile contains *all* the new ideas in practical, commercial form. In a way it constitutes a sort of "extension university" and if you could absorb all it has to tell you would be one of the wisest of teachers. Go through it intelligently—and promptly—and you will be "up" on what's newest and most important in your field of work.

WHAT ideas are you giving your students in regard to being paid for their services? This applies chiefly to those who are verging on the "professional" stage. Music is a "profession" and many people expect to earn their livelihood from it. Then comes the question of how many "jobs" there are for these professionals, and whether the amateur has a right to compete for these just on the basis of "love." The question is complicated, because performers must be heard to gain the reputation that brings them engagements —moreover a certain amount of service in the interest of charity is expected. But the line ought to be drawn more strictly than it is. It is a perfectly defensible position in any case that you prefer not to sing "free" out of consideration for those who are making their living out of being paid for such work.

GANZ

HUGHES



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